

# THE ETUDE

## *Music Magazine*

October 1931

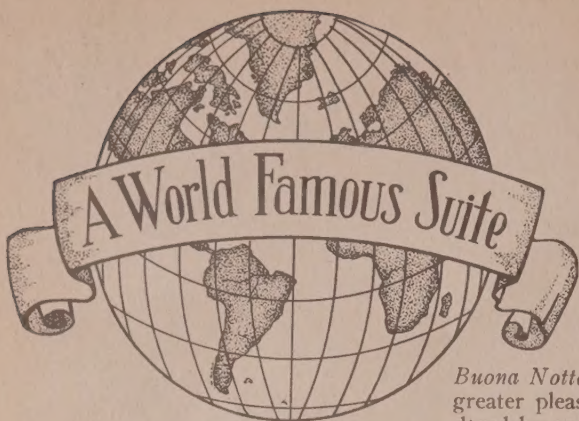
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THIS recently published suite is winning favorable comment everywhere. Concert pianists are welcoming five numbers as decided novelties rich in musicianship, appealing in modern treatment and attractive in the choice of themes based upon eight of the finest and best-known folk songs which have particular reference to plantation life as it was in the Southern States.

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# THE ETUDE

## Music Magazine

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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JAMES FRANCIS COOKE

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OCTOBER, 1931

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



JOHANN ADAM  
HILLER

ANNI PIERLUIGI PALESTRINA  
"MISSA PAPAE MARCELLI" of Palestrina was given a remarkable performance at Notre Dame of Paris when sung on April 28th by the ensemble formerly known as the Choir of the Sistine Chapel, but which has become the Società della Romana. Monsignor Raffaele, choirmaster of the Church of St. Peter, formed the group in 1919 and is its only leader. Composed of singers from several choirs of Rome, it scrupulously follows the traditions of the ecclesiastical music of the fifteenth and sixteenth centuries.

LEOPOLD KOSZICKI, the "futuristic opera" of Berg, which had its American premiere by the Philadelphia Grand Opera Company towards the end of last season, repeated in Philadelphia on November 10. A week later, on the 26th, the organization will be taken to New York in order to give the work its first performance in that metropolis. Leopold Kosi will again be the conductor.

LUISA TETRAZZINI, the sensational soprano of a former decade, announced for a "Farewell" tour of the United States, which will begin in New York in the middle of October.

OVERLY TWO THOUSAND SINGERS took part in the annual Church Festival at York Minster, England, on August 29th. Edward Cuthbert Baird, organist of York Minster since 1913, conducted on the occasion which is maintained for the uplift of musical service of the church.

THREE "GREGORIUS" DAYS in the city of Haarlem (Holland), under the auspices of the Society of St. Gregory, were devoted to a demonstration of the music of the Pius X School of Ecclesiastical Music at New York, as studied in the choir of several of the leading Netherlands.

THE KING AND QUEEN OF SIAM, appearing incognito as the Prince and Princess Suthodaya, formally opened on August 1st the fifth annual Highland Gathering at the Scottish Music Festival, at Banff in the Canadian Rockies of Alberta. The festival lasted four days and as usual was under the patronage of the Prince of Wales.

ALOIS HABAS, the first opera written on the quarter-tone scale and then reaching public performance, was presented in June during a week's festival of the Munich Society for Contemporary Music. Even though the work did not seem to make a strong case for the necessity of subdividing the half-tone scale, still it is said that the composer's "consistency and aural subtlety extort homage" and that the music describes the poignant action with strong expressiveness and lively colors.

OPERA IN ENGLISH has received the accolade of historic Covent Garden of London. Beginning with September 14th, a season of six weeks of performances of grand opera in English was sponsored by the Covent Garden Opera Syndicate. The repertoire was selected from the following: Wagner's "The Mastersingers," "Lohengrin," "The Valkyries" and "Parsifal;" Verdi's "Aida;" Dame Ethel Smyth's "The Wreckers;" Smetana's "The Bartered Bride;" Johann Strauss's "The Bat (Die Fledermaus);" Bizet's "Carmen;" Rossini's "The Barber of Seville;" and Puccini's "La Bohème," "Tosca" and "Turandot." Wake up, American public!

CHARLES WAKEFIELD CADMAN'S "Sonata in A" for piano was not long ago on a program of a private musicale in Florence, Italy, at which the Queen was in attendance. Her Majesty was so much pleased with the work that, according to reports, she asked for its repetition.

THE ROYAL OPERA OF BUDAPEST, with its original repertoire, is reported to be coming to the United States in 1933. The Hungarian government is said to be sponsoring the idea for the purpose of displaying their national music to the Chicago World's Fair and later to other cities.

THE SAATCHI performance reached on July 27th their first performance in their present Erlanger Theater of New York. Milton Aborn, who is the best in light opera for a touring troupe, announced a touring troupe of masterpieces throughout the year, which could be at this time in the theatrical atmosphere of the Erlanger Theater.

THE "DOCTOR" by Bertolt Brecht and Kurt Weill, with the libretto by Bertolt Brecht, was the first time in the history of the opera.

THE CLAREMONT FESTIVAL, which opened its first week on August 1st, has given a special performance of a hundred in the history of the festival, which is a huge festival of the Coe Glades, Rhadames.

THE CHICAGO CIVIC OPERA COMPANY conducting for this opening performance more than eighteen thousand people paid admissions to the new municipal stadium on the lake front.

ADOLF VON GROSS, godfather of the Bayreuth Festivals, passed on from that Wagnerian Mecca on June 6th, at the age of eighty-seven. When, at Wagner's death, his artistic mantle fell upon the shoulders of Cosima and later from hers to Siegfried's, it was Adolf von Gross who assumed all the financial and business arrangements of these momentous events and left them to the musical world in their present healthy condition.

AMERICAN COMPOSERS captured all the honors in the fourth Hollywood Bowl Competition. Arne Oldberg, of Evanston, Illinois, took first prize with a *Concerto for Piano and Orchestra*; Alois Reiser, of Hollywood, took second with his *Concerto for Violoncello and Orchestra*; and Radie Britain, of Chicago, received the third prize for his *Symphonic Poem for Orchestra*.

MENDELSSOHN'S "ST. PAUL" had a notable performance in June, by the Philharmonic Society of Sydney, New South Wales, Australia. It was given in the world famous Town Hall, with the baton in the hand of Gerald Peachell.

COLORADO SINGERS to the number of five hundred have formed The Affiliated Choral Society of Los Angeles, California. On August 2nd they gave a program of spirituals and plantation melodies before an audience of twelve thousand, at the Hollywood Bowl, under the direction of Minnie Albritton Jackson.



FREDERICK SHEPHERD  
CONVERSE

on the resignation of George White Chadwick last January 1st. Mr. Converse has been a trustee and a professor of music and theory at the school since 1904. His grand opera, "The Pipe of Desire," first performed in Jordan Hall of the Conservatory on January 31, 1906; and was produced at the Metropolitan Opera House, New York, on March 18, 1910, it was not only the first American Opera produced on that exclusive stage but also the first one ever sung there in English in the regular season.

THE NATIONAL HIGH SCHOOL ORCHESTRA AND BAND CAMP at Interlochen, Michigan, was this year very fortunate in the guest conductors which led many of its rehearsals and concerts. Among these were Lt. Comm. John Philip Sousa, Edgar Stillman Kelley, Leo Sowerby, John Finley Williamson, Howard Hanson, and Lee Briggs.

SIR HAMILTON HARTY, the eminent British conductor who wields the baton of the equally famous Hallé Orchestra of Manchester, was conductor of the Hollywood Bowl (California) Concerts for the week beginning July twelfth, when he had a most enthusiastic reception.

THE GEWANDHAUS ORCHESTRA of Leipzig will celebrate on November 25th its one hundred and fiftieth anniversary. In honor of the event a series of "Jubilee Concerts" will be given. Its first conductor was Johann Adam Hiller; under Mendelssohn it became world famous; and other conductors have been Reinecke, Gade, Ferdinand Hiller, Arthur Nikisch, Furtwängler, and Bruno Walter, the present leader. Though somewhat eclipsed in late years by a few heavily endowed and advertised groups, for many decades the composition which received approbation on a Gewandhaus program or the successful soloist on one of them was as a rule accepted by the musical world.

THE GREAT ROMAN AMPHITHEATRE of Verona, Italy, was again this summer the scene of open-air performances on a large scale. From July 27th to August 1st there were productions of Rossini's "The Barber of Seville," Wagner's "Die Meistersinger," and Boito's "Mefistofele," with the widely known on the Continent of England.

HOWARD HANSON, of Rochester, New York, has received one of the Oberlaender Awards given for the cultivation of music between the United States and Germany-speaking countries. Founded by the Oberlaender of Reading, Pennsylvania, this is the first year the stipends have been available. Dr. Hanson will go to Europe in the spring to conduct programs of American music in German and Austrian centers.

BERT COATES, distinguished British conductor, won a sensational ovation when, on the evening of August 6th, he led a "Piano Program" of the Philadelphia Orchestra at Robin Hood Dell in Fairmount Park of that city. His interpretations were characterized not only by a nice feeling for form but also by a vitality in rhythm and fervor of emotion that raised the music to a spontaneous outburst of enthusiasm at the close of the program.

UNKNOWN TO MANY, Countess ROSA ESTERHAZY, consisting of German Dances, has been found among the works of a Viennese pianist. Authentically autographed by the master and dated October, 1824, it was evidently written at the Castle Zelenz, Hungary, where Schubert was at this season the guest of his favorite pupil, the young Countess Caroline Esterhazy, daughter of Count Esterhazy, famous as a patron of music. On her death the countess left the manuscript to her cousin, Countess Rosa Esterhazy-Almasy, whose daughters, Wilhelmine and Melanie, autographed it and presented it to their music teacher in the possession of whose family it was found. The *Six German Dances* will be soon available to the public.

(Continued on page 757)

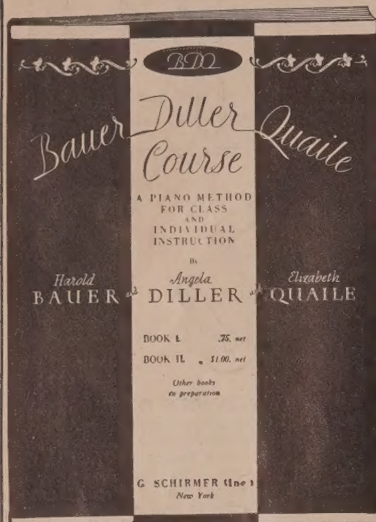


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VOLUME XLIX, No. 10

OCTOBER, 1931

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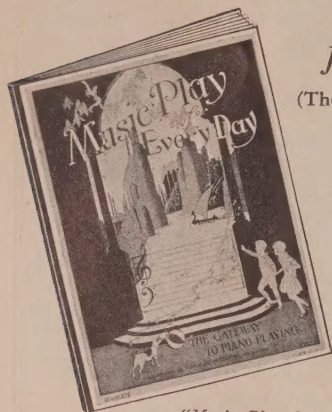
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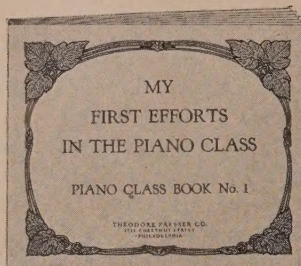
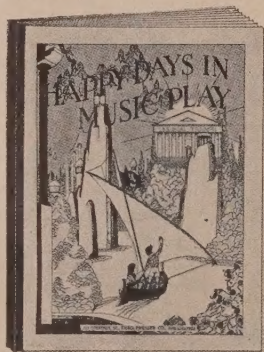
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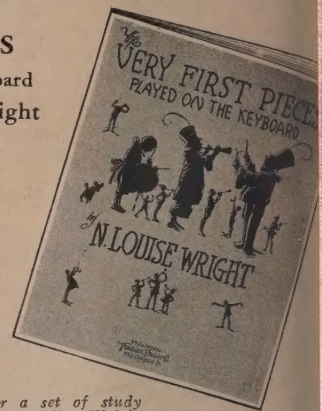
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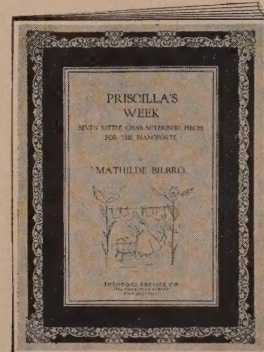


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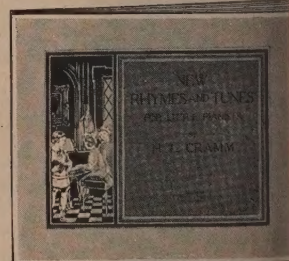
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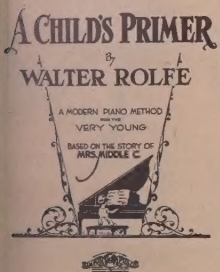
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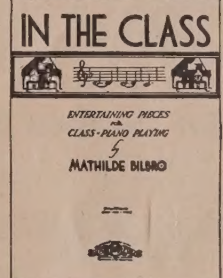
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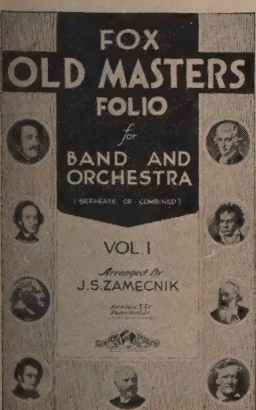
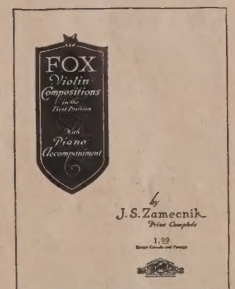
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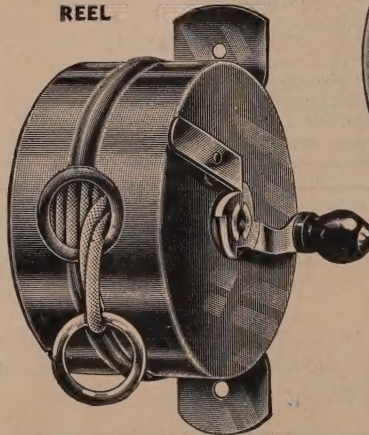
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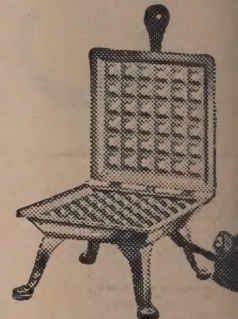
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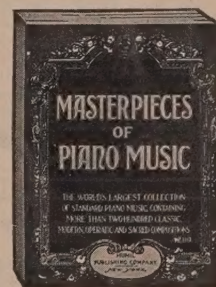
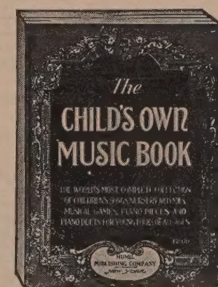
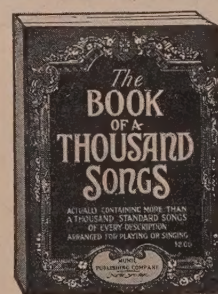
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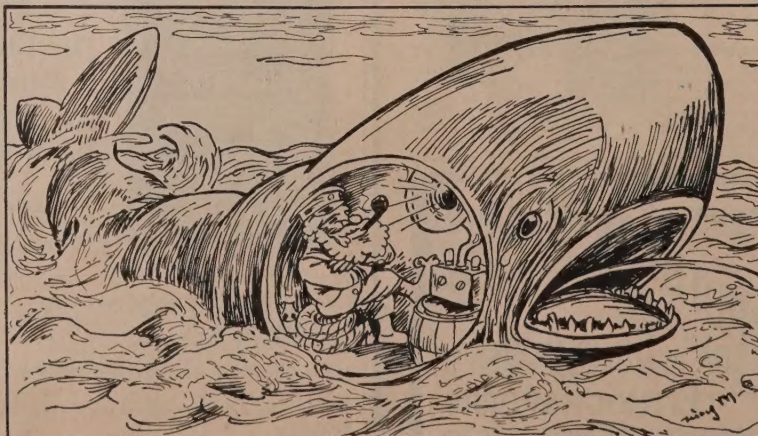
# Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1931

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SIXTH	<p><b>PRELUDE</b>                      Organ: Pastel . . . . .Thompson                      Piano: Album Leaf, Op. 28, No. 2, Grieg</p> <p><b>ANTHEMS</b>                      (a) Eternal Light . . . . .Buzzi-Peccia                      (b) Awake and Sing . . . . .Stults</p> <p><b>OFFERTORY</b>                      O Love Divine . . . . .Nevin                      (Duet)</p> <p><b>POSTLUDE</b>                      Organ: March in B-flat . . . . .Krentzlin                      Piano: March of the Druids . . . . .Keats</p>	<p><b>PRELUDE</b>                      Organ: Berceuse . . . . .Stebbins                      Piano: Sweetly Dreaming . . . . .Aletter</p> <p><b>ANTHEMS</b>                      (a) Lead Us, O Father . . . . .Roberts                      (b) Evening Hour . . . . .Pontius</p> <p><b>OFFERTORY</b>                      Hear Now Thy Children, Lord                      (Soprano solo) Marchelle</p> <p><b>POSTLUDE</b>                      Organ: Melody . . . . .Steele                      Piano: Heart's Sorrow . . . . .Behr</p>
THIRTEENTH	<p><b>PRELUDE</b>                      Organ: Præcludium . . . . .Nevin                      Piano: Romancette . . . . .Saar</p> <p><b>ANTHEMS</b>                      (a) O Come, Thou Traveller . . . . .Ambrose                      (b) Jesus Shall Reign . . . . .Stults</p> <p><b>OFFERTORY</b>                      God's Love . . . . .Jackson                      (Baritone solo)</p> <p><b>POSTLUDE</b>                      Organ: Alleluia, Alleluia . . . . .Armstrong                      Piano: Sunday . . . . .Pitcher</p>	<p><b>PRELUDE</b>                      Organ: Lullaby . . . . .Becker                      Piano: Slumber Song . . . . .Seeboeck</p> <p><b>ANTHEMS</b>                      (a) Saviour, Breathe an Evening Blessing . . . . .Ambrose                      (b) Gently, Lord, O Gently Lead Us . . . . .Dett</p> <p><b>OFFERTORY</b>                      I Would Love Thee . . . . .Marks                      (Duet)</p> <p><b>POSTLUDE</b>                      Organ: Meditation . . . . .Renaud                      Piano: Twilight . . . . .Hyatt</p>
TWENTIETH	<p><b>PRELUDE</b>                      Organ: Christmas Fantasy . . . . .Norris                      Piano: March of the Life Guards . . . . .Krentzlin</p> <p><b>ANTHEMS</b>                      (a) Break Forth O Beauteous, Heavenly Light . . . . .Bach                      (b) In a Manger So Lowly . . . . .Carol Anthem</p> <p><b>OFFERTORY</b>                      And the Angel Said . . . . .Grant                      (Tenor Solo)</p> <p><b>POSTLUDE</b>                      Organ: Grand Choeur Militaire . . . . .Federlein                      Piano: Hallelujah Chorus . . . . .Handel</p>	<p><b>PRELUDE</b>                      Organ: Christmas Offertory . . . . .Hosmer                      Piano: Night Song . . . . .Strickland</p> <p><b>ANTHEMS</b>                      (a) Bethlehem's Star . . . . .Ambrose                      (b) Infant Jesus, Lord of All . . . . .Montani</p> <p><b>OFFERTORY</b>                      In the Field . . . . .Ambrose                      (Soprano Solo)</p> <p><b>POSTLUDE</b>                      Organ: Offertoire in E . . . . .Batiste                      Piano: Supplication . . . . .Ferber</p>
TWENTY-SEVENTH	<p><b>PRELUDE</b>                      Organ: A Fantasy of Moods . . . . .C. E. Ford                      Piano: Mesa Flower . . . . .DeLeone</p> <p><b>ANTHEMS</b>                      (a) Adore and Be Still . . . . .Gounod                      (b) All My Heart This Night Rejoices . . . . .Maxson</p> <p><b>OFFERTORY</b>                      Acquaint Now Thyself with God . . . . .Riker                      (Alto Solo)</p> <p><b>POSTLUDE</b>                      Organ: Remembrance . . . . .Groton                      Piano: The Rose . . . . .Vincent</p>	<p><b>PRELUDE</b>                      Devotion . . . . .Marks                      (Violin, with Organ or Piano Accept.)</p> <p><b>ANTHEMS</b>                      (a) O Jesus, Thou art Standing . . . . .Barrell                      (b) A Prayer . . . . .Engelmann</p> <p><b>OFFERTORY</b>                      Serenade . . . . .Rosch                      (Violin, as above)</p> <p><b>POSTLUDE</b>                      Organ: Marching to Peace . . . . .Roedel                      Piano: Shepherd's Song . . . . .Haydn</p>

Anyone interested in any of these works may secure them for examination upon request.



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# Could Richard Wagner Have Passed a Mus. Bac. Examination?

A GREAT college president recently stated, "It's lucky that I do not have to pass the Senior examinations this year, because I should certainly fail." Not long ago we examined a test for the degree of Bachelor of Music at an English University. The questions demanded a specific technology and more or less arbitrary answers. Had Richard Wagner taken that examination, his papers might have been ruled out upon a technical slip in the nomenclature of acoustics. Bach, whose scientific bent toward the science of acoustics was one of his notable achievements, might have "gotten by." Naturally, anyone with the mentality of Richard Wagner could have passed any kind of an examination in any subject for which he had taken the pains to prepare. It must be apparent, however, that a thousand examinations could not have made a better Richard Wagner.

Collegiate and conservatory standards in America are a subject of incessant interest. We want to believe that we require here in America just as high a measure of excellence as obtains in any of the music centers of Europe. In many instances this standard certainly has been splendidly achieved. THE ETUDE MUSIC MAGAZINE will present in an early issue a fine article by Mr. Burnet C. Tuthill, upon the subject of music school standards. Standards are designed to protect the public and do serve a definite purpose in that direction.



SHOULD THIS CHILD BE AUTHORIZED TO TEACH?

*Here is another Mussolini-made problem. According to a report from Rome, twelve year old Willi Cornides Von Kreinrach has been appointed "professor" of the violin at the new Juvenile Academy of Music in The Eternal City. Evidently the idea is to have children of advanced acquirements to teach their fellows. This plan has been often proposed by advanced psychologists and pedagogues, who reason that a large part of the child's education comes from association and exploration with his companions. Musical talent and ability seem things apart from age. It often happens that a child at twelve knows far more music than many another has been able to acquire through a lifetime of sacrifice and hard study.*

We believe emphatically in standards and in credits and will do all in our power to promote their rational adoption. Mr. Tuthill, at the end of his article, switches, however, to a radically different subject—that of authorization of the individual to earn a living through teaching music. The general assumption is that, since lawyers and doctors must have the permission of the state to practice their professions, teachers should likewise have a license secured by passing a test before a board of examiners.

The subject is an old one and perhaps a little dangerous to approach. We know that the public has been continually victimized by incapable teachers. We know that well-meaning people have devoted their lives to teaching music, who would have been far better fitted for some other calling. We know that the protection that the public now has is

the teacher's ability to show the results of his work. Yet on the other hand we can not fail to reach the conviction that it would be a colossal mistake to attempt to prohibit legally the right of any individual, young or old, to teach music privately, merely because that person had failed to pass some specific test.

Any art, and particularly the art of music, depends for its life upon two precious ingredients—inspiration and imagination—which never have been and



never will be calibrated by academic tests. There are certain scientific requirements, which have to do with pedagogy, which every intelligent person who proposes to teach should learn if possible. These subjects are measurable by tests. But, here again we have known teachers who have passed tests, with the highest marks in these branches, who were still far inferior to others, with natural teaching gifts and unusual personalities, who might have failed to do the technical hurdles in required examinations.

Perhaps we can make our meaning clearer by example. We know a gentleman in a Western city who is a musician of high repute and excellent practical achievements. He was trained in one of the best European conservatories. He has rare natural pedagogical gifts. He applied for a city position as a teacher; but, because he failed to pass certain arbitrary tests, concocted by people of far less talent and ability than himself, he failed and the position was actually given to a girl just out of High School who was this man's pupil and in every way incapable of giving a commensurate service. By this method the people of this community have secured "by test" a teacher of no experience and scant talents and have lost the services of a man of high ability in his special field.

Art, and again more particularly the art of music, is very different from other callings. Musical receptivity may develop at an amazingly early age and in such event it usually advances with torrential speed. Mozart at fourteen was head and shoulders above most of the musicians of Europe. Mendelssohn at eighteen had already touched the mountain-tops of his genius. They did not reach these heights by passing examinations. We have known "natural" teachers of music who, at a very early age and with amazingly little apparent training, have been far better teachers than others who have passed examinations galore and who have had years of experience. We present with this editorial a picture of an Italian boy who, according to report, is the "head teacher" of violin at one of the Roman juvenile music schools. Many of the great educators of the past have noted how rapidly children learn through association with brighter children of the

same age. These pedagogues would consider Mussolini's *protégé* with favor.

In art, the best protection against fraud is, after all, the taste and intelligence of a well-informed public. In most communities the quack is short-lived in face of the competition of more artistic and talented workers. Years ago in London and in Paris we knew artists who devoted part of their time to teaching, but who rebelled at tests. These men were far more successful in their work and had infinitely greater influence in the educational world than others who had more degrees than a thermometer.

Wagner, Elgar, Rimsky-Korsakov, Mrs. Beach and scores of others of very high standing, all were largely self-taught in musical composition. They filtered through no academic sieve. No board of examiners pronounced them fit or unfit for musical patronage. Yet who would not have been more honored to have studied with any one of them than with John Smith, plus an academic alphabet.

Please—please do not misunderstand this editorial. Nor should you think us reactionary. None could possibly realize the vast importance of fine conservatory and collegiate musical training more than do we. We have promoted the cause of musical education through individuals and music schools with all possible energy. Without finely trained teachers, or without conservatories and colleges, our whole musical system would collapse. On the other hand we should never, by legislature or convention, deprive the man with great natural gifts, who has made up for his lack of academic training by self instruction, from an opportunity to teach. Many of the men at the very top of the "Who's Who" volumes of the world have passed no examinations save that merciless test of public scrutiny. The student who can have the advantage of accumulating credits and degrees is fortunate. His road is smooth, compared with him who must struggle along without them. That very struggle, however, often develops amazing strength and ability. This is always recognized by those who need his services. Put no stupid legal license restrictions in the way of this man. The great public is his natural inquisitor and Time provides no more cruel nor unrelenting judge.



# Music in Present Day Soviet Russia

From an Interview Secured Expressly for The Etude  
Music Magazine with

EDWIN A. FLEISHER

Note: All of the quotations in italics in the following article are from official reports of the Soviet Government.

EDWIN A. FLEISHER was born in Philadelphia, July 11, 1877; and he received his early education at Penn Charter School. He later graduated from Harvard University (B.A.). His musical training came partly from self study. Later he studied violin with Gustav Hille and Louis Svecenski. Together with his brother, Mr. Samuel Fleisher, he entered the S. B. and B. W. Fleisher business in his father, one of the largest manufacturers of fine knitting yarns. From this business he retired in 1925.

In 1901 his brother, Samuel S. Fleisher, founded the Graphic Sketch Club in Philadelphia. This extraordinary enterprise was in a section of the city where it was needed to become an enormous inspiration to people with otherwise restricted opportunities. As a club where students of art might gather and have advice and instruction at no cost, it has produced so many exceptionally fine art workers that it has attracted international attention. Visitors to Philadelphia should not fail to see the singularly impressive mediaeval building connected with this school. There is nothing else just like it in America. The club is supported entirely from the private means of Mr. Fleisher.

In 1911 Mr. Edwin A. Fleisher participated in music the achievements of his brother, through the organizing of "The Symphony Club" which was chartered in Philadelphia. Two young men in the southern part of the city asked Mr. Fleisher to provide a meeting place where young people who desired to play together might have favorable facilities. Mr. Fleisher secured an old gymnasium and gave the building a start. After six months the building for a permanent home became apparent, and he purchased a suitable building and provided a conductor. The conductors have been Jay Speck, Camille Kewer, Johann Grolle and William F. Fischer.

The main object of The Symphony Club has been not public performance but rather rehearsal of a wide repertoire of the best type of music of all schools of composition. From the start there has been an ever increasing interest. To make the work most effective, one of the first necessities was a library so that there should be a varied store of study material always at hand. This led to the bringing together of one of the largest orchestral libraries in the world. Over six thousand orchestral works, always available for the uses of The Symphony Club, are now housed in a room, especially equipped, in the Free Library of Philadelphia, where a remarkable collection is available to the public for study and research purposes. The development of the groups has been going on. The Symphony Club now consists of the full Symphony Orchestra of one hundred and ten members and The Chamber Orchestra of seventy players. There are no restrictions upon admission, save of talent and capability. The mem-

bers may be of either sex, of any age, of any creed, of any race or color. There are no fees. Everything is free. Though no individual instruction is given, there are classes in theory and drill in two-piano playing. The Club has helped many a young player. At the present writing twelve have gone on to the Philadelphia Orchestra, and some fifty have been admitted to other notable large orchestras.

One of the most useful by-products of this great work is that of giving advice to parents and students upon the advisability of taking up a musical career. Mr. Fleisher devotes a large part of his time to this. Many working people with limited means do not know how to proceed with the musical education of their children. They are in a serious quandary as to whether the painfully gathered family savings should be invested in music. This service has been of obvious value to scores of families. Mr. Fleisher is satisfied that his notable undertaking has great sociological value. He sees a marked improvement in the manner and behavior of the members as they come under the benign discipline of the art.

Two years ago Mr. Fleisher, rich in his experience in business, music and practical sociology, made a visit to Russia, and in the following gives some exceptionally important information about the music of the most sensationally interesting country of the new century. It is hardly necessary to mention in this connection that THE ETUDE carries no brief for the Soviet government or any Communistic or Bolshevik work but is merely interested in presenting facts from the best obtainable sources, to keep its readers informed upon musical trends the world over.

"Russia is no more. That is, its present rulers would like to have us call it by its legal name, Union of Socialistic Soviet Republics, or 'U. S. S. R.,' as this lengthy name is frequently abbreviated. What is

a Soviet? The name really means a group or committee and was widely in use before the revolution, as applied to all manner of local gatherings where problems of varied kinds were discussed.

"The problems of welding this immense territorial expanse with its human questions into a great coördinating group is that which the Soviet leaders started out to solve. Here was a land which is twice as big as the United States with its colonial possessions included, with additional room still left to accommodate three states almost as big as Texas. Roughly speaking its population is fifty million more than ours entire. These facts are made clear to indicate that in this short interview it is possible to comment upon only a very few of the significant conditions pertaining to present day music in Russia.

"I was in Russia for about six weeks of the summer of 1929; and, were it not for the fact that I was able to secure much important data upon music issued by the Soviet government and have had many contacts with Russian artists and publishing interests, I would not pretend to make any comments whatever. Russia is so vast that, if one were to spend years there investigating musical conditions, only the surface would be skimmed.

## The Gifts of Old Russia

"FORMERLY, in its tremendous musical past, the past of Glinka, Rubinstein, Tchaikovsky, Moussorgsky and Rimsky-Korsakoff, St. Petersburg became not only the musical center of Russia but also one of the great art Meccas of the world. But the once beautiful metropolis has, through its various changes to Petrograd and Leningrad, almost faded from the picture. The center of interest has shifted to Moscow.

"In Leningrad I visited Prof. Maximilian Steinberg, well-known pianist and composer; and while in Moscow I saw Ippo-



EDWIN A. FLEISHER

Founder and Patron of "The Symphony Club" of Philadelphia

litof-Ivanoff (whose works have been so popular in America) and also S. Feinberg, one of the leading modernists. However, as professional musicians seem inclined to say little about the situation, one has to keep one's eyes open and make first personal observations.

"The enthusiasm of Russian youth as a whole for the Soviets is extraordinary. Their confidence in the five year plan is unbounded. One is forced to the conviction that, having what they want and filled with the desire to work out their plans in their own way, they may accomplish great things in a new manner. Yet I have hardly met a Russian, who has become an American citizen and who has stated that he would want to go back and live in Russia under Soviet conditions after having had the advantages of American living standards. They may agree enthusiastically with Soviet ideals, from the theoretical standpoint; but, when it comes to the practical matter of making a living for themselves and their families, they are perfectly satisfied with the country of Uncle Sam, no matter how many flaws they may find in our civilization. This seems to me to answer the main question as to the worth-whileness of what is going on in Russia.

## Music's Step-Mother

"HOWEVER great the musical educational activity in Russia, always famed for the thoroughness of her music schools, there is the wide-spread impression that the U.S.S.R. will be unable to hold its best talents, because of the economic situation. It is hardly thinkable that the young musician, capable of earning a fortune in other countries, will continue to live in Russia, working for a pittance. The cases of Chaliapin, Elman, Heifetz, Horowitz, Rachmaninoff, Prokofieff, Stravinsky and Koussevitzky are fair illustrations. It is after all a working out of the old law of supply and demand.

"It is also hardly conceivable that these people will continue to substitute patriotism for art. I went to one concert in Moscow, where the soloist was a lad who had been 'subsidized' by the Soviet Government. In other words, this was a talent that had been developed at the expense of the State; and, as a Soviet product, he was an object of patriotism. The tickets for this concert were three and a half dollars. The crowd was large, very poorly clad, and the applause tremendous. What did I hear? A youth with a quite ordinary voice, who had not learned to use it to particular advantage. I have heard many American students sing much better. The



THE OPERA HOUSE AT MOSCOW, ONCE FAMED AS BEING UNSURPASSED FOR ELABORATE OPERATIC AND OTHER PRODUCTIONS FOR THE MUSICAL STAGE



audience surely was not applauding the music but a political product.

"The Russians are instinctively musical. How long they will barter their political ideals for their musical enjoyment is another one of the enigmas of this huge and ceaselessly interesting land.

### Muscle for Music

**W**HETHER right or wrong, the U.S.S.R. has unquestionably put a premium upon brawn instead of brains. Everything is for the toiler, with the collateral assumption that toil is something done by the hands instead of by the mind. From this viewpoint Russia has suffered artistically and intellectually. Only history will reveal whether this sacrifice to muscle at the expense of grey matter will prove that the measures are expedient. Thousands of brain workers were killed or allowed to perish during the revolution; and one does not grow a crop of real intellectuals every Spring.

"Perhaps it would be best to let the authorities of the Soviet speak for themselves. While in Russia I was fortunate in gathering much important printed material which had been issued by the U.S.S.R.—for instance, in discussing the subject of Musical Education in general in the Soviet Union."

### Russia Speaks

**M.** BRYUSSOVA has this to say: "The tasks set by our times before musical education in the U.S.S.R. are exceedingly responsible and serious. During the years following the November Revolution artistic education developed spontaneously and irrepressibly. Innumerable conservatoires, music schools and music circles sprang into being. The time for some sort of control over this tempestuous outburst of musical-educational departments came later, and they were subdivided into elementary and intermediary schools, polytechnicums and higher schools or conservatoires. Of these latter only a few remain—in Moscow, Leningrad, Kharkov, Odessa, Tiflis and Baku. The rest have become intermediary schools or polytechnicums, and these latter have also been considerably diminished, the organs for people's education being necessarily occupied with still more important problems—the development of the system of elementary education, the elimination of illiteracy, the extension of the network of industrial-technical schools, in connection with the tasks of the industrialization of the country.

"Of late, however, attention among broad circles of social life in the Soviet Union has once more been drawn in the

most serious manner to questions of the artistic education of the masses and the training of professionals capable of carrying on art education, answering to the general problems of socialist structure. These questions, of course, overstep the limits of questions of a purely methodological nature, being indissolubly bound up with questions of the actual tendency of musical culture, the contents and significance of musical works and musical creation in the broad sense of the word.

### Composers to Hymn the Five-Year Plan

"**THE CONSERVATOIRES** and musical polytechnicums had to cope with the problem of training composers capable in their works of overstepping the limits dividing the creative ideas of the pre-revolutionary epoch from those of post-revolutionary times. The works of these new composers must reflect the new structure and life in the Soviet Union. The same applies to musicians being trained in our music schools and institutions. They must know how to arrange their programs not for the former narrow bourgeois audience but for the broad masses of the proletariat. None of this must be allowed to lower the artistic value of their work; on the contrary, it must be raised and find new methods of expression at once better and more universally comprehensible. As well as this the schools have to train bodies of teachers and musical-education workers, choir leaders, conductors, leaders of music-theory circles and so on, in clubs for workers and Red Army men, musical education circles in the country, and similar activities.

"In order that the very system of education should be bound up with the living problems of Soviet musical culture, actual practice is made an integral part of the study-plan, students working on their specialties in the same conditions in which their daily work proceeds. Student-executants are bound to give a certain number of concerts during their training in conservatoire or polytechnicum, and this not only by taking part in concerts organized by their school but also in club concerts in working-class districts, corresponding to the demands of club audiences, but with serious artistic programs. Composition students must demonstrate their works in special concerts. The students of the Moscow Conservatorium have organized an "Industrial Composers' Collective," setting itself the task of creating songs for mass choirs, children's choirs, musical works for workers' concerts, and so on. In the pedagogical faculties and sections, practical pedagogical work must be done either

in workers' clubs, ordinary schools or musical technicums.

### Music for the Masses

"**THE STUDY-PLAN** for schools and conservatoriums is entirely founded upon this, the fundamental problem of musical education. The professional musician turned out by our schools must be not a mere craftsman, with no interests outside his own specialty; he must be a cultural worker, taking an active part in the social-cultural structure of his times. Therefore it is that general educational subjects and social-political courses, enabling the future musician to extend his horizons as an educated member of society, have their place in the study-plan of musical technicums and conservatoires, along with their specific subjects. An important place is afforded to musical theory and history—the study of musical literature, historic epochs and modern times, acquaintance with the history of music and sociological foundations of the history of musical culture, also the capacity to analyze a musical work.

### Putting It to Practice

"**NATURALLY**, however, the greatest place in the study-plan consists of practical work. Great emphasis is placed upon ensemble work, accompanying orchestras and choirs, and there are also opera classes and film illustration classes. The old concentration on solo-executants has changed into concentration on ensemble executants and group work. Practice in composition has been introduced from the beginning and goes on parallel to harmony, counterpoint, instrumental and other classes. The weakest point is the training of pedagogues: no one can teach playing or singing well who is not himself or herself a good executant; no one can teach theory of music well who cannot think musically and express his thoughts musically.

It may be unnecessary for musical pedagogues in music or general schools to be professional instrumentalists or singers, but it is necessary that they should know the various instruments—especially native instruments, like the domra and balalaika—of which club and school orchestras are composed, that they should be familiar with choir singing and should be capable of conducting a choir.

"The modern school demands yet another specialty, 'listening to music,' from the musical educationist. Specialists on this subject have to be good musicians, familiar with the structure of the work illustrated and capable of expounding it in an easy way for unsophisticated hearers

and helping them to listen intelligently from the first note to the last, not to a single nuance and to combine the whole in one artistic unit.

### Musical Research

"**AMONG** the new specialties in modern musical school are those of the conductor and musical research worker. Formerly these were trained in the composition class. Now they have quite dependent programs: the principal subject for conductors are the technical side of the study of orchestration; for musical research workers, the history of music, analysis of musical compositions, acoustic and modern musical-scientific systems.

"It is the representatives of the working class and peasantry who are able to give new tendencies to music, enable it to reflect the new line in art. till recently the music schools were comparatively weak in proletarian elements although much natural musical talent is to be found among workers and peasants. In accordionist competitions, yearly got up by the Young Communist League, are examples of this. A workers' Musical Faculty, for the benefit of musical talent among the workers and poorer peasants, has been founded in Moscow to help young workers to express their talent. Here they receive also general education and are prepared for the Conservatoire. Nature enough this faculty's greatest successes with the training of music-teachers, singers, composers and scientific musical workers; but instrumentalists are also trained. This is harder, they lacking the necessary early training. The Sunday Workers' Courses attached to many of the conservatoires and the preparatory groups for musical technicums pursue the same aim.

"The intensive 'proletarianization' of musical schools should consummate the work already begun and make their products the true results of a real Soviet musical school. Now, twelve years after the Revolution, it may be confidently stated that not only have our musical schools caught up with the level of achievements in pre-revolutionary and pre-war musical schools. They have appreciably overstepped it. They are training serious musicians, both technically and artistically, capable of advancing the whole of musical culture. But the problem is still more complicated. We need workers for the advance of new forms of musical culture, reflecting the new conditions and new problems of our life. Our young Soviet musicians, trained in proletarian musical schools, brought up on the basis of the industrialized practical construction of modern Soviet life, must become such workers."

(To be continued in November Etude)

## Musical Jargon of the Radio Clarified

### A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

#### Part XVI

**Madrigal:** (English, German or French; Italian, *Madrigale*, mah-dree-gah-lay): A vocal composition in three to eight parts, each part to be done by several singers, in which it differs from the glee. It varies greatly in form, from a short and simple melody broadly harmonized to the most elaborate contrapuntal treatment. It may be even in several movements. Its most fertile period was from 1550 to 1650 with England and Italy producing the

most notable compositions in this line.

\* \* \* \* \*

**Madrileña** (Spanish, mah-dree-lay-nah): A "dance of Madrid," in sextuple measure characterized by fascinating cross-rhythms. One of a group of dances invented for the Spanish ballet.

\* \* \* \* \*

**Malaguena:** (Spanish, mah-lah-gway-nah): A *Fandango* (which see), its name

is derived from its native district of Malaga.

\* \* \* \* \*

**Magnificat:** The "Hymn of the Virgin," beginning with *My soul doth magnify the Lord*, used in both the Roman Catholic and the Protestant services. Celebrated settings have been made by Bach, Palestrina and other composers.

\* \* \* \* \*

**Mandolinata:** (Italian, mahn'-do-lee-

nah-tah): A composition introducing passages and effects suggestive of the mandolin.

\* \* \* \* \*

**March:** (German, *Marsch*, mahrsch; French, *Marche*, mahrsch; Italian, *Marcia*, mah'-chah): A musical form of German origin, suitable for the accompaniment of marching. Clear-cut melody and well-defined rhythm are essential to its success.

(Continued on page 748)

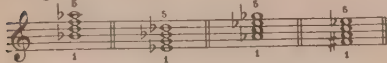




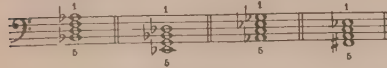


After the foregoing test has been applied, the student should play a succession of chords with the thumb and little finger on black notes, first with the right hand, then with the left:

Ex. 3  
Right Hand



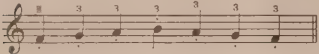
Left Hand



This is quite easy! Why? Because the white notes are approached from above, vertically, not sideways. The hand is lifted after each chord, and the finger playing a white note descends perpendicularly upon it, not obliquely, as in scale playing. It follows that the player can readily judge and reach the exact middle of the narrow space between two black notes.

Though this verticle descent reduces the difficulty of playing white notes with the hand far on the keys, as compared with an oblique approach, it does not wholly remove it. It will always be easier to play white notes near the outer edge of the key than far back. An experiment will make this clear. Play the following:

Ex. 4



the right hand as written, the left hand an octave lower. Execute it rapidly as a wrist staccato passage, first with the finger near the outer edge of the key, then with it as far on the key as possible. The former position will be found much the easier of the two.

Another experiment will be useful at this stage. Let the following two passages:

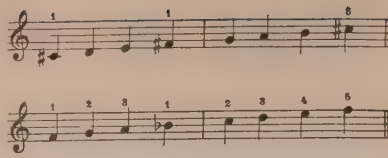
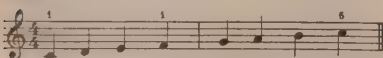
Ex. 5



be played with the thumb only, the hand to be held as far over the keys in the second example as in the first. Two conclusions result: One has been already mentioned, but there is no harm in repeating and thereby stressing it: it is as easy to play black notes with the thumb as it is to play white notes. Secondly, if the hand be held far on the keyboard it is harder to play white notes, especially G, A, and D, with the thumb than with any other finger!

Three scale passages will complete our illustrations. One of the following three:

Ex. 6



is harder than the other two. Which is it? (It will be easier to determine if the scales are played for several octaves, the fifth finger being used, of course, for the outermost note only.)

The last of the three is undoubtedly the hardest. The reason is that, whereas in the first scale the thumb plays only white notes, and in the second only black ones, in the third it plays both white and black ones alternately. This involves either keeping the hand too far on the keyboard to be convenient in playing the white notes or a constant shifting of its position.

As previously shown thumb and little finger are used on black-notes with the utmost freedom and by the most conservative teachers, in chords. And an additional reason to that already given is that, when a chord is played, each finger plays only one note and therefore is not required to move from a white to a black key, or vice versa. The thumb, it is true, occasionally plays two keys simultaneously, but this only emphasizes our contention, because, to enable it to do this, the two keys must be either both white or both black. When a succession of chords is played the whole hand is moved for every chord: the hand is the unit. In scale passages the finger is the unit, and a constant to and fro movement is awkward and should be avoided.

### Working Principles

WE HAVE now accumulated enough material out of which to formulate one or two guiding principles. The thumb and little finger may be freely employed on black notes:

1. When the hand is strong enough not to be strained by the heavier touch of a key near its pivot.
2. When chords are being played.
3. When their (the thumb and little finger) playing black keys does not make it awkward for the other fingers to play white ones.
4. When they (thumb and little finger) do not have to play white keys also in the same passage.

It remains only to add that the matter has been dealt with solely from the one point of view—that of ease and convenience. It is not contended that all the factors which should govern the choice of fingering have been examined, since, in some cases, the recommendation here made might have to give way to more weighty considerations.

### SELF-TEST QUESTIONS ON MR. HARRIS' ARTICLE

1. Which thumb (left or right) was first generally used?
2. What reservations still exist in the use of the first and fifth fingers?
3. What attitude had Liszt regarding the use of these two fingers?
4. What is the difficulty in playing black and white keys in succession?
5. Give from memory four cases in which the thumb and little finger may be used on black keys.

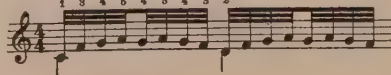
## Three Wonder Workers in Piano Technique

By W. A. HANSEN

ON THE CAREFUL and faithful practicing of a few comparatively simple exercises hangs the salvation of the student of the pianoforte. To plod more or less aimlessly through scores of pieces without paying proper attention to the mechanical details of one's technical equipment is useless. But to explore and chart the unknown and unfamiliar domains of intensive technic brings fascination heretofore unknown. Problems and difficulties which seemed well-nigh insurmountable become possible of solution; and the attention is ever beckoned forward to further endeavor.

Of three exercises likely to produce these results, the following is presented as Wonder Worker No. 1:—

Ex. 1a



This is for the right hand, of course. The left hand plays the exercise in the following manner:

C g f e f e f g B g f e f e f g  
1 3 4 5 4 5 4 3 2  
A g f e f e f g B g f e f e f g  
1 2

If practiced steadfastly and in the proper manner this little study will not only promote the technical proficiency of the third, fourth and fifth fingers, but will also, to some extent, increase the dexterity of the thumb and bring about a greater amount of flexibility in the hand. Play very slowly and with determination, in all the keys, both major and minor. Hasten the tempo as greater proficiency is gained but always come back to slow practice. Do not lay this exercise aside until you have attained the maximum amount of speed. Naturally this will take longer than a week.

One should also employ the following pattern in practicing:

R. H.—C a a a a a a a a a a a a a a a a  
f g f g f g f D f g f g f g f E f g f g f g f D f g f g f g f  
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
1 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3 1 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3

L. H.—C g f g f g f B g f g f g f A g f g f g f B g f g f g f  
e  
1 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3 1 3 4 3 4 3 4 3 2 3 4 3 4 3 4 3  
5 5

The small letters represent thirty-second notes; the capitals, fourths which, of course, must be held.

Here is Wonder Worker No. 2, A for the right hand and B for the left:

Ex. 2a

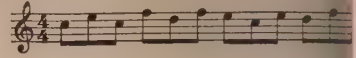


The fourth finger is not only inclined but actually "bound and determined" to be recalcitrant. For this reason it must be constantly disciplined. But do not attempt to do so too energetically. Moving ahead, step by step, one goes very far. Remember Schumann's sad experience.

When playing the foregoing exercise all the keys, of course) raise the finger as high as possible after it has released the key. In this way you will materially in developing resiliency and cultivating the very important extensor muscles.

Finally we present Wonder Worker No. 3, A for the right hand and B for the left:

Ex. 3a



Wonder Worker No. 3 is designed for those that have trouble when trying to execute double thirds—that is to say, practically every student of the pianoforte. Transpose to all the keys, both major and minor. Maintain a strict legato.

Here are the fingerings. Do not neglect a single one of them.

R. H.—1 2 1 3 1 3 1 2 1 3 1 3 1  
1 3 1 3 2 3 2 1 3 2 3 2  
2 3 2 4 2 4 3 2 3 2 4 2  
2 4 2 4 3 4 3 2 4 3 4 3  
3 4 3 5 3 5 4 3 4 3 5 3  
3 5 3 5 4 5 4 3 5 4 5 4  
1 3 1 4 2 4 3 1 3 2 4 2  
2 4 2 5 3 5 4 2 4 3 5 3  
1 4 1 5 2 5 4 1 4 2 5 2

L. H.—1 2 1 3 1 3 1 2 1 3 1 3 1  
1 3 1 3 2 3 2 3 1 2 3 2  
2 3 2 4 2 4 3 2 3 2 4 2  
2 4 2 4 3 4 3 2 4 3 4 3  
3 4 3 5 3 5 4 3 4 3 5 3  
3 5 3 5 4 5 4 3 5 4 5 4  
1 3 1 4 2 4 3 1 3 2 4 2  
2 4 2 5 3 5 4 2 4 3 5 3  
1 4 1 5 2 5 4 1 4 2 5 2

The foregoing exercises must also be played in double thirds. Be careful, however,

to make use of all the fingerings.

The three Wonder Workers given in this article may be profitably practiced at a table away from the keyboard. In this case draw a diagram of one of two staves on a sheet of paper, being careful to have the dimensions correspond exactly to the dimensions on the keyboard. Attach this paper to a table, preferably of the same height as the keyboard of your instrument. Use, if possible, a bench or chair on which you regularly sit when playing. Thus the conditions under which you practice when actually playing the piano will be closely approximated. (This is a very important matter when silent technical work is done.)

Naturally you will not derive nearly as much profit from performing the exercises in this way, because, for one thing, you will not be able to play them in the keys. But it occasionally happens that silent practicing is the only kind in which one may indulge.

"Music is becoming a matter of personal interest to many thousands of school children growing through their school years to knowledge and love of it. Community interest in music is one of the assured developments pervasive in this country. So viewed, music, as one good means to general contentment and to making leisure return dividends to those whose drudgery earns it, cannot be other than a matter of concern to enlightened business."

—GEORGE EASTMAN.



# Training the Prodigy

An Interview with the Eminent Violin Virtuoso

EFREM ZIMBALIST

Secured Expressly for The Etude by

OTTO MEYER

EVERY fond parent its child is a prodigy, and frequently the old farm is mortgaged to send Johnny to college when he cannot play a C scale. More rarely we find a real musical prodigy and to take up as a lifework an original craft or profession. If parents could judge more fairly the musical ability of their children, both of these sorts of misfits would be largely avoided. Webster's Dictionary defines a prodigy as "something out of the usual course of nature and so extraordinary as to excite wonder or astonishment." According to this definition, the greatest artists, whatever their age, could be classified as prodigies; but, as it is much more out of the ordinary course of nature for a child to be wonderful at an early age, the world has come to consider "child-prodigy" and "prodigy" as synonymous.

## A Fickle Giver

NATURE often plays strange pranks in parceling out abilities to her children. We sometimes find cases in which a child with no especial quickness in most things, shows a most unusual ability in one sphere of thought.

For example, we have mathematical prodigies who can mentally add, multiply and divide whole pages of figures at a glance and who can instantly extract the square root of a number. It will perhaps surprise an experienced accountant a day to see these computations which are so easily arrived at by the "mathematical prodigy." When asked what process they use to arrive at the results, these human calculating machines say that they do not know, as they take a good look at the page of figures, the answer is discovered unconsciously, or, shall we say, subconsciously.

Also in literature we have had prodigies of memory, who could on demand recite verbatim anything that they had in the newspaper, being able to tell the page and the word of each quotation.

Sometimes, indeed, this marvelous memory belongs to a mind which in all other respects is below the average. In music, the case of "Blind Tom" was an example of such one-sided ability. "Blind Tom" was an ignorant negro with such native aptitude for music that he was able, though he had never had a music lesson, to play by memory any musical composition that he had heard.

It is not to be assumed, however, that unusual ability in one direction usually implies a mind below par in other respects. In rare instances when such is the case, the unevenness is more often than not caused by lack of opportunity for broad general development.

Fortunately a much larger number of prodigies are so well balanced in their unusual abilities and training that they could make a great success in any work which they might attempt. Einstein, with all his mathematical genius, loves to play the violin and plays it very well, indeed. Josef Stern, besides being a musical marvel, spends much of his spare time in perfecting and improving his important mechanical inventions.

## Stealing a March on Time

EVERY parent is anxious to find tests by which it is possible to determine whether the child is really a prodigy. I am sorry that I cannot tell you definitely of any tests by which the musical ability of a young child can be judged. There have been very ingenious methods devised, by which the candidate is in turn tested for a natural aptitude in rhythm, tactile sense, sense of relative and of absolute pitch; but these tests are useful only in judging the abilities of older pupils.

As every child should have a musical education, whether or not he is destined for a musical career, it is wise to have him take frequent lessons with the best teacher available. Then, after perhaps a year, if, in the opinion of the teacher, the young musician shows unusual aptitude for music, a pilgrimage might be made to some teacher of national renown to see whether or not, in his judgment, the pupil should be trained for a professional career.

Of course it is not to be expected that a great teacher will always be able to find time to hear the young hopeful. In any case, however, when he has reason to believe that there is unusual talent, he will

generally arrange for some competent assistant to hear the pupil, if he is himself unable to do so.

As to the age at which this training should start, I can only say that it cannot begin too soon. One need simply consider the general mental and physical development of the child, for it is obvious that the child who at an early age can talk and walk will be able also to express itself both mentally and physically in a musical way. Of course, the younger the pupil, the more must the musical work be made into interesting games and the teacher be contented to assign no more than the child can thoroughly assimilate. I should think that five or six years of age would generally be the best time at which to start the young child on its musical studies, although in exceptional cases, such as that of Mozart, this training has been begun as early as three years of age.

## The Early Signs of Genius

IF EITHER the child's mother or father is a musician, the first steps had best be taken under parental guidance. But, if such is not the case, it should not be forgotten that certain

teachers make a life work of teaching children and are therefore better able to judge what material the very young pupil will like and be benefited by studying. In no case should progress be forced, for, within a short time, those who are unusually gifted for music will, by their uncanny intuitive grasp of the work, show that they are able and anxious to progress much more rapidly.

When after consulting competent authorities it is decided to seek a musical career for the child, it will be found best to make special provisions not only for musical studies but also for general education. The average school boy or girl fritters away so much time in going and coming and in various social activities that it would be impossible to add the time necessary for a thorough musical education without putting too severe a strain on the child's strength. Do you know of any college graduate who, on leaving his Alma Mater, can speak three or more languages fluently and has a knowledge of the people and culture of a dozen different countries? It would be hard to find any fine musician who, by the necessities of his travels and musical studies, does not measure up to these requirements.

It is therefore easy to be seen that, besides being necessary, special courses of studies are justified in the training of the gifted musician. Some of our best musical schools, taking these facts for granted, supply whatever other knowledge is necessary to produce a broad background of culture. This is arranged for by having special tutors.

## The Sure First Step

FOR THE early musical training of the pupil it is very important that what is done shall be done thoroughly. It is not so important that he progress with great speed as it is that he go ahead carefully step by step. When an unusually gifted child comes to study with me the preparatory work has already been done, and, if that has been done solidly and well, progress may from that point on be very rapid. It is not so important "how far" the pupil has progressed as "how well." It is of more consequence for the child to have a flawless technic, as far as it has gone, than for him to have a fluent but careless style.

Given this solid technical foundation, progress should not be interrupted—except by such vacations as are necessary for the health and happiness of the child—until the necessary studies have been finished and the young artist is ready for the concert stage. In those cases where financial need makes it necessary for the young musician to make a premature debut, it is to be hoped that, when the necessary financial success has arrived, the parents will as soon as possible continue the studies necessary to make a thorough finished artist. No teacher can make a musical prodigy out of the pupil who has only average talent, but, on the other hand, it is a tragedy for a great genius to be handicapped by lack of sufficient good training. It is true that geniuses are born, not made,



EFREM ZIMBALIST AND OSKAR SHUMSKY



but, having been born, the genius should be given the advantage of proper training.

### Prodigies Then and Now

MOZART was perhaps our first well-known prodigy, but, as we glance down the years since the Mozart family went from court to court to demonstrate the unusual ability of little Wolfgang at the age of five, we see a long list of precocious geniuses. In my own time, Josef Hofmann, Heifetz, Elman, Hubermann, von Vecsey, Menuhin, Korngold and many others have, after startling the musical world with their uncanny ability at an early age, developed one after the other into the best kind of mature musicians.

The musical prodigy is of no special race or creed, as will be seen by looking over the preceding list, and our own United States is today producing its share of young virtuosi. Neither is inherited ability necessary, as many believe. The musical prodigy is as apt to be the son of a soap maker as of a musician, and the only reason that I could imagine for there being more in the families of musicians is that they would naturally be on the watch for such ability and develop it by early, careful teaching.

Given good judgment on the part of parents and teachers, there is no reason why the musical prodigy should not have a perfectly healthy and normal life. In dealing with the high strung temperaments of the unusually gifted, it is necessary for parents and teachers, while giving true recognition for good work done, to avoid too much praise.

### A Particular Case

IN MY classes at present I have many pupils who are greatly gifted. Most of them started their studies at a very early age and, having been well taught, come to me with an excellent technic, considering their years. One of my pupils, Oscar Shumsky, has just been engaged for a long tour in South Africa and the Oriental countries. Oscar started his violin studies at the age of five. Before coming to me, he studied under Leopold Auer with whom he was quite a favorite. The lad has been fortunate in making many fine musical friends, among others Ernest Schelling and Carl P. Dennis, the latter being kind enough to buy him a very fine Camille Camille violin.

Oscar's violinistic ability is so uncanny that it would be difficult for me to name a more excellent violin player. Besides this, he has a most endearing personality, and, say what we will, personality on the stage counts a very great deal. I am hoping that after his present series of tours Oscar may devote further time to the study of composition, for which he also has very fine ability.

In conclusion let us consider a most important question concerning child prodigies. Do they when grown to maturity become better musicians than those musicians who develop at a later age? I think that they generally do. In the first place, those physical and mental actions which are learned at a very early age become subconscious and therefore perfect and sure. To realize this, consider the child who learns to swim at an early age compared with the adult who learns much later to swim. Most of us are aware of the fact that a child who has learned to swim will never forget it, even though there are no opportunities for practice during a long period of years. In the second place, these child wonders become familiar with the stage at an age when stage fright has no existence for them. They enjoy their public work and never have to go through the agonies, which some older artists must face, of

making a public debut. It is even true that some mature artists after spending many years in study find they are so handicapped in concert playing by stage fright that they leave the stage forever and seek refuge in teaching or in some entirely different career. Thirdly, the child who starts its studies at a very early age has naturally more time in which to perfect its musical ability and, everything else being equal, will at maturity be better trained.

### A Responsive Public

THOSE ARTISTS who make their debuts as child wonders have an easier time in gaining a foothold with the musical public. Besides enjoying good music, the audience will have a very human interest in the unusual precocity of the young artists. Managers who are oversupplied with excellent musical attractions may yet be tempted to book a fine musical talent if decked out in knickerbockers or short skirts, and, once the young artist is started on a career, there will be a great advantage in the many friendships in and out of the profession that will be formed in these earlier years.

Despite the fulminations of many critics, let us rejoice that there are prodigies, for they not only add interest but simulate the appetite of the young student to higher achievements in musical life.



WILL ANCESTRY COUNT?

This young boy, who has just made in Germany his debut as a pianist, is Gottfried Wieland Wagner, son of Siegfried Wagner, grandson of Richard Wagner, and great grandson of Franz Liszt. What a musical lineage!

## Music of the Months

By ALETHA M. BONNER

OCTOBER

**Historic Foreword:** The name of the eighth month of the old Roman year (which began in March) was derived from the Latin numeral *Octo*, meaning *eight*. In the Julian Calendar, instituted by Julius Caesar in B. C., 46, October retained its former name, but became the tenth month and had thirty-one days assigned to it.

Much general attention has been given the thirty-first day of this month, which, in the ancient Celtic Calendar, was the last day of the year. Its night was the time for all the witches, hobgoblins and other sprites of human imaginings to break spirit-bonds and to hold high rule and revelry.

On the introduction of Christianity this date was taken over as the Eve of All-hallow or All Saints' Day, but it continued to be a festival occasion of merry-making. Many of the Hallowe'en pranks of modern times are evolved from superstitions of antique dating.

But October, even aside from Hallowe'en, has ever been a time of good cheer, and many pleasing pictures of jovial type have been presented, anent the season, in song and story. While by the Slavs it was called the "yellow month," because of the fading of Nature's foliage, yet it was also en-

titled "Wine Month," from certain libations of drink-offerings made on the eleventh day in honor of Meditrina. Referring this oblation Spenser, in sixteenth-century English, wrote:

*Then came October, full of merry gh,  
For yet his noule was totty of the  
(His head was unsteady from the juice.)*

### PROGRAM FOR OCTOBER

- Piano, 4 Hands:**
  - a—Jolly Company (1).....S. Schless
  - b—Masqueraders (2).....Henri Van
  - c—Visit of the Hobgoblins (3).....A. Sart
  - d—Maskers' Revels (3).....Ludwig Sch
  - e—Dance of the Spirits, from "Orpheus" (4).....G
  - f—March Grotesque (5).....Christian Sin
- Piano, 6 Hands:**
  - a—Dance of the Imps (3).....K. W. Reddin
  - b—March of the Gnomes (3).....Franz E
- Reading:**
  - "Little Orphant Annie," James Whitcomb R
  - Encore: "I Know a Cave," Mathilde Bl
- Piano (1st and 2nd Grades):**
  - a—Brownies' Banquet.....L. A. Bur
  - b—Grandmother Tells a Shuddering Tale.....Theodor Ku
  - c—Ghost Story.....C. J. Groena
  - d—Bogey Man.....David Dick Sh
- Piano (3rd and 4th Grades):**
  - a—Hallowe'en.....Cecil Burle
  - b—Hallowe'en Pranks.....Walter R
  - c—Witching Time O'Night.....Marie Cro
  - d—Revel of the Goblins.....H. Engelm
  - e—To a Ghost Flower.....Thurloew Lieura
- Piano (5th, 6th, 7th Grades):**
  - a—March of the Dwarfs.....Edward G
  - b—Elfin Dance.....H. D. He
  - c—Merry Imps.....Matilee Loch-Er
  - d—Chorus and Dance of the Elves.....Theo. D
  - e—Witches' Dance.....Edward MacDon
  - f—Dance of the Gnomes (9th).....Franz L
- Violin and Piano:**
  - a—A Frolic (2).....Arthur Hartma
  - b—Hallowe'en Sports (3).....M. Greenw
  - c—Dance of the Elves (4).....Frederick MacMur
  - d—Dance of the Goblins (2 Violins).....V. Mo
- Choruses:**
  - a—The Will o' the Wisp (Two-Part, Women).....Ira B. Will
  - b—Ride of the Elves (Women).....Felix Mendelsso
  - c—The Goblins (Men).....W. W. Sm
- Two Mandolins and Guitar (or Banjo):**
  - The Witches' Patrol.....Edmund Wadding
- Children's Songs:**
  - a—October (Opal).....George L. Spauld
  - b—Brownies' Drill.....Edouard H
  - c—Funny Little Gnome.....W. H. Neidlin
  - d—The Ghost!.....N. Louise W
- Adult Voices:**
  - a—Will-o'-the-Wisp.....Charles G. Spr
  - b—I Met an Elfman.....C. C. Rob
  - c—The Spooky Night (Encore).....G. M. Ba
  - d—A Song in October.....J. B. Camp
- Operatic Cantata:**
  - "The Fairies' Revelry".....R. Klessler
  - Three-Part Treble Voices—Junior High (Time, Twenty Minutes)

### Picture Awards for Scrapbooks

By HELEN OLIPHANT BATES

A BOTTLE of paste, pictures and a scrapbook are always fascinating to children. Every young pupil should keep a musical scrap-book, and, for each lesson with grade of over ninety, should be given a musical picture to paste in it. These pictures may be secured in large numbers at very small cost. The musical magazines all have pictures of composers, artists, instruments and musical places, and your publisher issues a set of portraits of composers which are admirably adapted for this purpose. The children then add the facts they know about the musicians with the pictures they get.

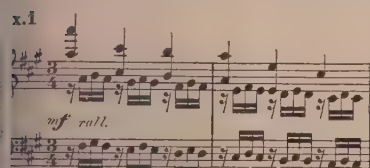


# Neglected Phases of Piano Study

By SIDNEY SILBER

MUCH MUSIC work consists of drudgery because the eye is trained at the expense of the ear. "Hearing is believing" should be the piano student's slogan. Music is an aural art, and the form of study or practice which overemphasizes the education of the listening faculties defeats itself. Let us not, of course, be aware of the importance of eye-training, especially in the earlier stages of study. Unless eye-training is sustained by intensive ear-training the product will never have a musical flavor.

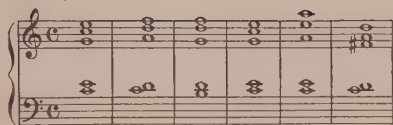
Our system of notation is highly haphazard, mere literal-minded adherence to pitch and duration can result only in mechanical sound-production. (After all, the detail which is absolute is that of pitch.) As for duration, one may not even to play with metrical precision, but is, strictly in time, since agogic indications are intended materially to alter time. Unless we carry out agogic indications we have no real interpretation. The alignment of indicated time values through agogic indications is clearly seen in all accelerations and retards, as in the following example (Arthur Whiting, pedal study):



It is obvious that the note lengths, particularly of the two last measures of the preceding example, are made decidedly faster by virtue of the *molto rallentando*. While this point permits of no difference of opinion, the gist of my contention is concerned not only with the quantity of sounds but also with the quality. Even though the passage be ably rendered from the standpoint of a slackening of movement, only careful listening will determine whether or not this is done in an artistic manner. This may be termed the "critical moment," and if this critical moment is not successfully met, through attentive listening, there is little or no hope of the student ever passing from the intermediate to the advanced grade of piano playing.

Though one of the most practical devices for inducing and developing concentration in musical thinking and feeling, transposition is nevertheless one of the most neglected phases of piano study. Take, for example, the first *Prelude* of The Well-Tempered Clavichord by Bach, *Book One*. Here we have a succession of more or less conventional triads and seventh chords arranged in an attractive pattern of arpeggiation. When the student applies himself to the task of transposing this charming piece into all major keys, he is compelled to anticipate, to combine and to think. Not only are his "musical rains" required for this exercise, but, what is just as important, his "musical ears" are called into play. It is not only necessary to produce correct pitches in transposition but also to play the pieces so transposed in a musical manner. The subject matter of this *Prelude* should be played, first, as a succession of solid chords:

Ex. 2.



The integral tones should then be played, in the pattern of the original setting.

Transposing any composition one half step up or down is, perhaps, the best way to begin this course in listening. The formulas are simple enough. In order to transpose one half step up, simply read the indicated pitches and observe the following: (1) all naturals become sharps; (2) all flats become naturals; (3) all sharps become double sharps. While, in transposing one half step down: (1) all naturals become flats; (2) all sharps become naturals; (3) all flats become double flats.

Having once mastered these two forms of simple transposition, we find there is indeed energetic coöperation between eye and ear required to progress to more difficult versions. When transposing, say a fifth up or a seventh down, the ear bears a greater burden of responsibility than the eye, in ascertaining whether or not the sounds produced are correct. If the student will devote one quarter of an hour daily to such transposition tasks, covering a period of a month, he will gain in concentration. No more will he quake, if a singer asks him to transpose a simple song accompaniment! (Eliminating the "quakes," by the way, is another way for the entrance of joy into one's work.)

## Sight Reading—Another "Quake"

ASK MOST students, even of advanced grade, to read at sight compositions of grades lower than they have been accustomed to play—and the "quake" reasserts itself! The ability to read well at sight is by no means inherent. We invariably find that efficient sight readers have fostered their ability through consistent and conscientious practice. Reading daily at sight will soon give that poise which enables one to "make something" of an unknown composition on first perusal. A collection of compositions of moderate difficulty should be procured for the purpose of devoting daily some time to this very neglected phase of their study: "Light Piano Pieces the Whole World Plays," "Recital Pieces the Whole World Plays," "Piano Pieces the Whole World Plays," "Songs Without Words, Mendelssohn."

Another practical suggestion is to play duets at sight. It is a good plan to have friends of the student's grade of advancement to meet regularly for this purpose. The Theodore Presser Company has a very excellent and inexpensive collection of available duets of average difficulty on sale, entitled, "Piano Duets the Whole World Plays."

## Making Scale Practice Joyous

ANOTHER neglected phase of piano study has to do with playing all major and minor scales in a musical manner. It is not enough to be able to play scales correctly as to intervals and finger-

ing. After this basic work has been mastered the real joy of scale playing consists in working on the problem of speed and dynamic control. Too much scale playing, while clear and smooth, is nevertheless devoid of charm—and this mainly because there is no decided dynamic life. Here, again, we find a large field for ear training through listening. The scale patterns in use among all competent teachers may be employed to attain this end. The following pattern will be found especially helpful:

Ex. 3

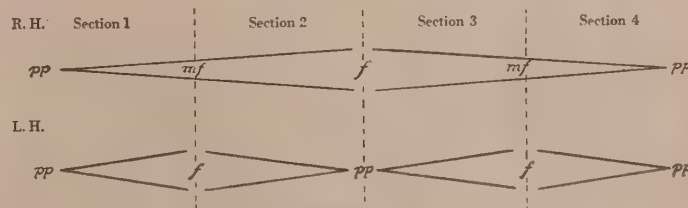
C Major



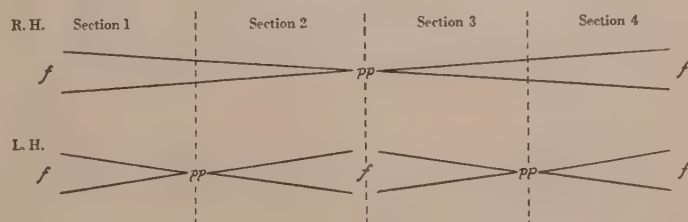
When this C major form has been well learned, then it should be studied in the C minor scale in its harmonic form, and then in its melodic form. This outline should be applied to the scales of all the keys in regular order. Those not familiar with all the scales in their various major and minor forms should have such a book as *Mastering the Scales and Arpeggios*.

Taking the foregoing scale pattern, profitable practice along dynamic lines may be pursued in sections of two octaves, as indicated above, according to the following formulae:

## FORMULA A

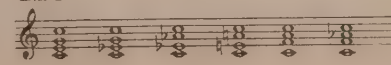


## FORMULA B



What has been said of scale practice may be applied likewise to the playing of broken chords. The following pattern, played in all keys, will be found helpful:

Ex. 4



These chords may be taken as arpeggios played in parallel motion over a range of four octaves and with various dynamic patterns. Or, like the scale pattern, they may be taken partly in parallel motion and partly in contrary motion.

Much good piano playing is nevertheless deficient in the quality of expressiveness. By "good piano playing," is meant work which has been conscientiously pursued along the lines of clearness, literal correctness and smoothness. But, in spite of these commendable and necessary elements, the playing does not satisfy; for there is little style or variety. Music is never really expressive if it hovers on the same dynamic or rhythmic plane for any considerable length of time. It is the fact of sameness which gives the impression of monotony. Therefore, in working for the utmost dynamic and rhythmic variety, the student will find another fertile source of joy in this, the most neglected phase of piano study.

We assume that the student has succeeded in playing correctly as to pitch and duration; his real joy should now come in adding the interest which can arise only from rhythmic and dynamic variety. He should see to it that his loudest playing is as far as possible removed from his softest, and try, through attentive listening, to make his rhythmic and dynamic scale as finely graduated as possible. This need for diversifying fluctuations throughout a musical composition can be clearly understood and appreciated when considering various kinds of lines, which may be called the straight line, the curved line, the angular line and the composite line.

The flow of sound as to movement and intensity during the rendering of an entire musical composition may be likened to any one of the above enumerated lines. It is clear that the first line represents the very

lowest type of playing, while the last represents the highest.

## Lines of Expression

TAKEN AS a graphic representation of interpretation the *straight line* implies total lack of emotional activity. Nothing of musical interest is happening.



The *curved line* may be taken to represent lyric expression in music—the presentation through sensuous beauty of moods of tranquility. A very important line, by the way! When compositions are predominately lyric as many of the shorter *Songs Without Words*, by Mendelssohn, a graphic representation of their tonal flow may be that of gentle curves.

The *angular line* may be taken to represent dramatic intensity in expression—the projection of surprises, suspenses and intense emotional climaxes. They occur in every pretentious composition. The projection of “angels” then makes for contrast and variety.

The *composite line* is a combination of the curve with the angle and represents what should be the ultimate aim and goal of every earnest student of interpretation—moments of lyric beauty offset by moments of dramatic intensity artistically interrelated and correlated.

In order that the student may so arrange his work as to include all of these neglected phases he should bear in mind two warnings. First, “Don’t try to do everything

at once.” Having mastered one phase of his study, he should add another and then another. The great work of the world is invariably cumulative. The second warning to be taken to heart is, “Don’t ritualize your study to such a degree that it becomes drudgery, and by all means put that purposeful zest into it which makes of the work a strenuous but none the less delightful play.” With these two “look and listen signs” obeyed the student may confidently look to the final command—*Go ahead!*

#### SELF-TEST QUESTIONS ON MR. SILBER'S ARTICLE

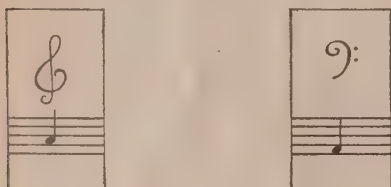
1. Of the elements of pitch and duration, which requires interpretative ability in the performer?
2. What is the “critical moment” in the playing of a passage?
3. Of what service is transposition in piano practice?
4. What are the advantages of possessing “dynamic control”?
5. Play the scale of C with three different lines of expression.

### Playing Postman

By GEORGE BROWNSON

SOME young children who begin the study of the pianoforte find it difficult to remember the exact keys that the notes represent. When asked to strike, say, G, second line, treble clef, they strike the G an octave higher or lower. A good plan to remedy this condition, since children will work very hard if work is disguised as play, is as follows.

A sheet of thin cardboard is procured and cut into small pieces about two inches by seven-eighths of an inch. On each piece a staff and note is drawn, thus:



Or similar cards may be purchased from

one's music dealer. These are given to the pupil who is told he is going to play at being the postman. Each card is to be a letter. The note and clef sign on each card are the address to which it is to be delivered (by “delivery” is meant the act of placing the card on its corresponding key). The child is told that there is a Mr. A, Mr. B and a Mr. C in each block (octave) and that he must be careful not to send the letters to the wrong address.

A keyboard chart should be kept at hand, but it may be referred to only when the pupil is at an absolute loss as to the correct location of a note.

The pupil will be interested and will strive hard to remember the key. Under ordinary circumstances, putting a card on the wrong key would be a trivial thing, but when it is thought of as a letter which has gone astray it becomes a glaring mistake.

### The Bill-Board Man

By GLADYS M. STEIN

A USEFUL game for music parties is one called the Bill-Board Man. It is specially helpful in getting the pupils acquainted with each other. Any number of persons may take part, and they may be any age from six years upwards.

To play the game the teacher or hostess should draw music signs such as notes, rests, holds and braces on large sheets of writing paper (typewriter paper is just the right size). The signs should be large enough to be read easily from a distance.



Pin one of these papers on the back of each player and do not let the others see

what the sign is. Then give slips of paper and pencils to the players and tell them to see how many signs they can see on the backs of the others without exposing their own signs.

When they catch a glimpse of a sign they write it down and, opposite it, the name of the player bearing it. The rules are that they cannot touch any player and that all players must keep moving around the room. No talking is allowed during the game. Set some time limit and reward the player with the longest list of signs.

Music expression terms, names of composers, names of well known compositions and names of operas may be used in place of the music signs, making the game both educational and entertaining.

## MASTER DISCS

By PETER HUGH REED

RECORDED music in the home has added another library which grows more comprehensive and complete year by year. Unlike books, however, it has not gone in for complete editions of a composer's works to date. It is logical to expect some enterprising recording company, before long, to offer us complete editions of various composers. Inevitably, when this happens, one of the first complete representations will be of Chopin, because for one thing Chopin's music speaks a language which the multitudes are capable of understanding.

Chopin's music is curiously personal. It becomes an experience. Critical disapprobations of its various qualities rarely affects the reactions of the interpreter or the student who plays it. There is a necromantic mirage hovering over this music which seemingly the interpreter alone experiences. Chopin's critics point out because he wrote in the smaller forms and confined himself to the limitations of the piano that his was a poverty of invention. This is not true, for, as Hadow has pointed out, “His work was not, as is sometimes said of Gray's, the laborious tillage of a light soil; rather it was like that Japanese gardening, which intensifies the beauty of a single blossom by cutting off all the rest. The true reason, indeed, is to be found in a point of character, ‘Il avait l'esprit écorché vif’, said the comrade who knew him best, and in these words may be found the whole explanation of his life and his artistic career.”

#### Chopin Out-of-Doors

TWO INTERESTING and important aspects of Chopin are presented to us in his Mazurkas and his Ballades. In the former, we have his elaboration and development of a Polish national dance, displaying his incredible and unrivalled intimacy of the piano. “Like hardy, simple, wild flowers they are mostly of the open air,” says Huneker, “the only out-of-doors music Chopin ever made.” In the latter his poetical originality leaps to life in an unforgettable manner, presenting a supremacy of form and line which the much over-used word “beauty” describes, seeming at the same time wholly inadequate in its descriptive power. “Not loosely jointed, but compact structures with genius and of a definite unity in form and expression are the Ballades,” says Huneker.

Through Columbia's album, No. 159, we acquire twelve of Chopin's Mazurkas. The selection is well chosen. Ignaz Friedman, the Polish pianist and composer, through his interpretation, offers us these “wild flowers.” His playing is agreeable and effective in part without being outstanding or in any way unusual. Friedman is too careless to find the subtlety of line beneath the bare exterior of the music. He is not the imaginative artist but rather the conventional one who does more or less what the music bids him do and lets it go at that. He may assist in the study of these dances but he will not teach us to reveal the fullness of their inner secrets; this we shall have to do ourselves or turn to another artist.

#### The Fragrance with the Flower

THROUGH Victor album M 94 we acquire the four Ballades played by

Alfred Cortot. Here we have the interpretative genius of an excellent pianist setting forth the beautiful poetic content of these four compositions in a manner that affords unforgettable pleasure. This is a fine balance, a distinctive mind, an artistic neatness in evidence in Cortot's treatment of these compositions. If criticism is essential at all, it will be reserved for the deficiencies in the piano recording, yet, these being few, the pleasure of hearing these recordings will increase rather than diminish.

We are told that Beethoven's “Fifth Symphony” is of particular interest inasmuch as in it he expressed his own individuality in the most forcible manner. It is, beyond any doubt, the most popular of all his celebrated nine. Of prime importance in approaching this work should be stressed, we believe, the point that it in no way founded upon a program. It is true that Beethoven mentioned to a friend in connection with the opening of the movement, “Thus Fate knocks at the door.” Yet at the same time he never intimates that the symphony dealt with Fate in connection with humanity. As absolute music, the “Fifth” is a superb pattern of an immortal genius. It is an experience, a beginning and an end in the world of music.

#### The “Fifth”

TO DATE, there has been no first recording of this symphony. Victor's early electrical set could hardly be called more than fair, and Columbia's set issued during the Centennial could hardly be called complimentary to its director, Felix Weingartner. Brunswick realizing the need of a worthy reading and also a good recording wisely decided to make Richard Strauss' interpretation available. (See the album set No. 25.) Strauss, who is justly famed for his readings of Mozart and Beethoven, made this recording for Polygram in Berlin about two years ago. I recommended it to all who seek a good reading of this universally beloved composition for Strauss succeeds in giving us an unusual performance, and the recording is unusually good.

Perhaps no recorded version of this symphony will ever be the perfect one for a work which occupies such an outstanding place on the repertoire of a symphony orchestra must by necessity be conceived differently by many listeners. Hence it is wise not to look for the impossible in approaching a worthwhile production of the “Fifth.”

Tchaikovsky's tone-poem or fantasia founded on the tale of “Francesca Rimini” was his third work to be based on a literary subject. It is, according to one annotator, “one of those fateful and poignant subjects, so perfectly adapted to Tchaikovsky's temperament that he made of it the most poetical and beautiful of all his program music.” It is founded on the fifth canto of Dante's “Inferno.” The opening section is said to evoke the sinister scene which greeted Dante and Virgil as they entered the region of the second circle, the stormy winds, the wailing of the damned. Ghostly figures wander here and there, pale and tormented. A lightning storm brings the approach of

(Continued on page 748)

“Other arts give us defined pleasure, but music is the only art that restores us to ourselves.”—HUNEKER.





FREDERICK THE GREAT TRYING OUT HIS "FLUTE SYMPHONY" AT HIS SANS-SOUCI PALACE AT POTSDAM

## Royal Musicians

By HON. TOD BUCHANAN GALLOWAY

WHILE, SINCE the beginning of time, pens have been busy composing music in honor of Kings, for coronations, royal birthdays, christenings, weddings, victories and requiems for the departed, very little has been written as to what royal personages have in their own right cultivated and accomplished in the realm of music for and of themselves. It is only by knowing their relation to the divine art that we may get a little inside glimpse of their real souls. When we are able to accomplish this, many of the inconsistencies in the lives and conduct of monarchs may be better understood. In an effort to do this we must go back to the beginning of things musical. If, as Shakespeare says, "There's such divinity doth hedge a King," may it not be conversely true that "There's such kingship doth hedge divinity." If so, when we may begin with mythology, when Homer smote 'is bloomin' lyre," and learn from him of divinities who were musicians.

Apollo among his other many engaging qualities was the god of song and music. He played the lyre at the banquet of the gods when he improvised and composed for that august assemblage.

It is sad to learn, however, that he had the ungodlike quality of professional jealousy as he caused Marsyas to be flayed alive because he boasted of his superior flute playing, and he had the ears of Mithras grow long like asses' ears because he dared to declare in favor of Pan who

contended that the flute was a better instrument than Apollo's favorite lyre.

Euterpe, for whom countless musical societies have been named, was the muse of pastoral music whom history has always represented to us pictorially as flower-crowned and holding a flute or surrounded by musical instruments. She has been credited with being the inventor of the double flute and has always been considered as the patroness of the flute itself. Her compositions undoubtedly favored the simple rustic and pastoral kind—the music of primitive people like Bacchus rather than of the more finished or "advanced" art of Apollo. Perhaps in this day we would say that Euterpe was a follower of the harmonic school, while Apollo was inclined more to the modernistic.

### Who Moved Stones

NOR MUST we overlook Amphion, the son of Zeus, who built the walls of Thebes by charming the stones into place with the music of his lyre. Surely such a feat ought to hearten any orchestral conductor with an obdurate audience.

If we should be of little faith as regards the stories of mythology, we can with the assurance of veritable history turn to King David, "the sweet singer of Israel," who, from the far-off days when Saul sent for "the cunning player on the harp" to soothe his melancholy and ease his restless spirit, to the end of his reign as King, was not only a musician but a composer and accom-

plished librettist as well. In his glorious psalms he not only furnished the text for the ecclesiastical chorus but in his repeated *Selahs* gave directions to the instrumentalists of the temple as to the interpretation to be given the various motifs suggested in the words of the service.

It is quite a shift in time and certainly a wrench in feelings to jump from one thousand years B. C. to fifty A. D., from David, King of Israel, to Nero, Emperor of Rome, or, as one said, "From prototype to antichrist."

As far as definite knowledge is concerned, Nero is the next crowned head who comes forth from the pages of history as one who was not only a patron of music but also himself a practiced musician.

Our conception of that monarch, derived from the stories told by the early Christians, is that of a blood-thirsty tyrant. But we must bear in mind that that period in the history of Rome was the open season for persecutions, and allowance must be made for exaggeration and for coloring by personal feelings and prejudices.

### Nero in a New Light

THROUGH the ages has come down the picture of Nero fiddling while Rome burned. Whatever he may have done at that tragic moment he certainly did not "fiddle." In a recently published life of the Emperor, the author, who seems determined to make his hero a little white-haired boy, has this to say of that famous

picture: "Nero was so moved by the distant spectacle of the burning city that, in the manner of a professional mourner at a funeral, he took his harp and began to sing a dirge."

Nero was not only an accomplished performer on the cithard but almost the only monarch distinguished as a vocalist.

We do not know that he had "the divine voice" which his obsequious courtiers ascribed to him but we do know that he thought well of his own accomplishments as his own last words were, "What an artist is lost in me!"

### Scholar, Patriot, Musician

QUITE AS familiar as the picture of Nero and burning Rome is that in the ninth century of King Alfred the Great playing on his harp, for that monarch was an acknowledged master on that instrument and an accomplished musician. The story is told that on one occasion, when the sacred poet, Caedmon, seated in company, was presented in turn with a harp, he arose in shame and departed, or, to quote King Alfred's own words, *aras he for sceome*, for it was considered a disgrace at that day to be ignorant of music.

As an instance of Alfred's interest in music he is said to have founded, in the early part of his reign, a professorship at Oxford for the proper cultivation of that art.

Richard Cœur de Lion was well-skilled in minstrelsy and poetry and greatly encouraged these arts at his court. There is



not a more romantic story in history than that of the rescue of Richard from imprisonment by Blondel, his favorite minstrel.

On Richard's return from the crusade he was seized and imprisoned by his enemy, the Duke of Austria. It was a whole year before the news of his capture reached England but the place of his prison was not known. So the faithful Blondel set out to find his master. He journeyed without success from castle to castle until he came to the castle of Dürenstein on the Danube. Hearing that a king was imprisoned there and suspecting that it was his master he managed to place himself below the window where the prisoner was confined. There he began to sing a French chanson which the king and he had formerly composed together.

When Richard heard the song he at once recognized it and knew that the singer was Blondel. When Blondel had sung the first stanza he paused and the king answered by completing it. Blondel had found his lord. Hastening back to England he acquainted Richard's barons with their master's whereabouts, and they soon effected his release.

Contemporaneous with Richard was Thibaut, King of Navarre, a monarch who successfully achieved the highest form of musicianship, that of composition. He is the first of royalty whose compositions have come down to us. His delightful little song, *L'Aurier par la Matinee*, has survived as much for its charm as for its historical interest.

We know of "the Harp that once through Tara's Hall" and of the Irish Kings who were bards and minstrels, and of the Welsh Kings, of course. But it is all poetic tradition and therefore we cannot chronicle their musical achievements with accuracy.

### A Student of Musical Science

WHEN WE come to Henry VIII of England we find not only a large and commanding figure in person and history but a thorough musician who loved the art and who was a genuine composer. To him must be accorded the mastery of the science of music, harmony and counterpoint. He was also a player of considerable merit on the virginals.

As his elder brother, Arthur, was the Prince of Wales and heir apparent, Henry when but a little boy was destined for the church. It was expected in those days for the bishops to be qualified in musical composition. Therefore Henry was early initiated in music.

When by the death of his brother he became heir to the throne the future Henry VIII did not abandon his musical studies. This is evidenced by his numerous compositions which have been preserved. These include two complete masses, the motet for the voices, *Quam pulchra es*, eighteen single songs and fifteen musical compositions.

We are also indebted to Henry for the introduction into England of several musical instruments familiar on the continent but hitherto unknown in his kingdom.

### Musical Heredity

HENRY'S three children who succeeded him inherited his musical tradition. We know that his son, Edward VI, not only retained John Heywood, his father's court virginal player, but employed two others in addition. As Edward's reign was short, he dying as he was just verging on young manhood, we have but little knowl-

edge of his musical abilities. We know that he had a musical preceptor in the person of the celebrated Dr. Tye who was in all probability also the preceptor of the Princesses Mary and Elizabeth. If so, he had reason to be proud of his pupils.

Mary was a player on the regal (a small portable organ), lute and virginals and is said to have equalled if not excelled her half-sister, Elizabeth.

As to the great influence of Elizabeth upon the music of England it is not necessary to comment. Shakespeare and various writers of her reign make frequent allusions to it. There is preserved in the British Museum a warrant from the Queen to Thomas Gyles, master of the children in St. Paul's Cathedral, ordering him "to take up suche apte and meete children as are most fit to be instructed and framed in the arte and science of musich and singing as may be had and found out within aine place of this our realme of England and Wales."

Dr. Burney in his interesting "History of Music" tells a charming story of the cousins, Mary Queen of Scots and Elizabeth of England.

### Two Queens who were Rivals in Music

MARY IN 1564 sent Sir James Melvil on a mission to England. When he was received by Elizabeth with natural feminine curiosity he was asked how his Queen dressed, what was the color of her hair, whether that or hers was the best, which of the two was the fairest, and which of them was highest in stature. Then she asked what kind of exercises she used. "I answered," says the courtier, "that when I received my dispatch the Queen was but lately come from the High-

land hunting; that when her more serious affairs permitted she was taken up with reading of histories; that sometimes she recreated herself with playing upon the lute and virginals." She asked if she played well. I answered "reasonably for a Queen." The same day, after my dinner, my Lord of Hunsden drew me into a quiet gallery that I might hear the Queen (but he said that he durst not avow it) play upon the virginals.

"After I had harkened for a while I took the tapestry that hung before the door of the chamber and, seeing her back towards the door, I entered within the chamber and stood there a pretty space hearing her play excellently well. But she left off immediately so soon as she turned about and saw me. She seemed to be surprised to see me and came forward seeking to strike me with her hand alleging she used not to play before men, but when she was solitary, to shun melancholy. She asked me how I came there. I answered 'As I was walking with my Lord Hunsden, as we passed by the chamber door I heard such a melody as ravished me whereby I was drawn in ere I knew how excusing my fault of homeliness as she brought up in the court of France where such freedom was allowed, declaring myself willing to endure what kind of punishment her Majesty should be pleased to inflict upon me for so great an offense.'

### The Queen Complacent

"THEN SHE sat down upon a low cushion and I upon my knees before her; but with her own hand she gave me a cushion to lay under my knee, which she did with a complacent smile."

(Continued on page 745)



A MUSICAL FÊTE AT THE COURT OF HENRY IV



# The Art of Singing for the Radio

Tricks of the Microphone Easily Mastered

By GEORGE H. ECKHARDT



STUDIO



CONTROL ROOM



TRANSMITTER



THE HOME

THE SOUND PASSES FROM THE STUDIO TO THE CONTROL ROOM, WHERE IT IS "MIXED."

FROM TRANSMITTER RADIO WAVES GO OUT ON THE AIR—TO BE PICKED UP BY "LISTENERS-IN."

FROM CONTROL ROOM THE SOUND PASSES OVER WIRES TO THE TRANSMITTER.

TIME WAS when the operatic and concert stage were the goal of the vocal aspirant, but today the broadcasting studio has largely supplanted those two ends of the world, and it is probable that in the not very distant future the radio will offer about the only practical outlet for the vocal artist. Naturally, no statement is made with some reservation, but facts must be faced. Aside from the technical work, the vocalist must look more to the radio field for engagements.

It is deplorable, but nevertheless true, that practically nothing worth while has been written or said regarding the technique of broadcasting and the microphone. There are singing teachers and vocalists without number, each with method of his or her own, some good, some useless, and others downright vicious. It has been all a matter of art; one opinion has been as good as another, it is said, but nothing has been definite.

## A Changed Condition

THE MATTER of radio, however, is a definite engineering and scientific fact encountered. The artist meets a cold world of electrical wires, all assembled according to definitely worked out plans. It is no longer a matter of opinion. It is a matter of fact.

Now the one device in the radio world, which the artist meets, is the microphone, an instrument into which he sings. This requires no need of going into the baffling details of the construction of the microphone and of the engineering side of broadcasting; but it is absolutely necessary that the artist master the "technic of using the microphone."

## A Cold Auditor

FROM THE VERY START the artist must realize the microphone is a ruthless, cold blooded instrument, looking unlike the back of an alarm clock, and with definite limitations. The violin becomes part of the player, responds to his motions, and becomes a living thing; but the microphone always remains a mass of metal, and it never becomes part of the artist. This must be always borne in mind. The microphone will not com-

promise with the artist; so the artist must compromise with it. When this is fully realized, a fair part of the battle is won.

Might it not be well, therefore, to look into the reasons behind the undeniable fact that some very remarkable voices are failures over the radio, while some voices that are well below the average in the concert hall have proved outstanding on the air?

Consciously, or otherwise the successful radio star understands the technique of the microphone; she realizes that the instrument is unyielding and hence yields to its whims, as it were.

As before stated, an engineering description of the microphone would lead only to confusion in the reader's mind; it is a matter rather for the student of engineering than for the vocal student. It may be stated, however, that the microphone transfers sound waves into electrical waves. The voice passes from one medium into another. In the con-

cert hall, the sound waves of the voice of the artist reach the ears of the audience. In radio the sound waves of the voice enter, or strike, the microphone, are transferred into electrical waves, which are

carried over land wires to the broadcasting station proper, where these electrical waves are in turn transferred into radio waves and sent into the air. These radio waves are again picked up by the instrument of the listener-in and transferred back into sound waves. Naturally much can happen between the sound waves that leave the throat of the singer in the broadcasting studio and the sound waves that reach the ears of the audience, probably hundreds of miles away. A beautiful voice in the broadcasting studio may be anything but beautiful when it issues from the loud speaker in the home in the suburbs; while an otherwise commonplace voice may sound beautiful as it entertains the family comfortably seated at its radio set.

While before the microphone, the artist must never forget that the instrument has a definite capacity. It can handle just so much sound, and if more is forced into it there is "crowding," a phenomenon that causes unpleasant reception. When singing in the concert hall, the artist can give full vent to her emotions, and the audience takes, or receives, as it were, any volume, no matter how great. But the microphone, now in use in most broadcasting stations, can take care of just so much sound, so much volume. Think of the microphone as a pipe of a fixed size, let us say six inches in diameter. Such a pipe can accommodate just a certain flow of water, and if a greater amount is suddenly forced into it, there is crowding. Just the same thing happens with the microphone. When an overplus of voice is forced into it there is a crowding of waves, and the result is a poor quality at the reception end. The man by his skill at the control board can eliminate some of the ill effects of this crowding, but it is best not to depend too much upon him; he is only human.

What really happens is that this "crowding" overloads the microphone and other radio apparatus having to do with transmission. When the volume of the artist's voice is varied over wide limits, it defeats its own purpose and detracts greatly from the expression of the singer. Emotions must be expressed through tone color more than through tone volume.

So important is this matter of "volume" that in the broadcasting of large orchestras a musician is often stationed beside the control-room man, and from a score he tells the operator when to expect loud passages so that he may anticipate them. The average artist, however, cannot expect any such elaborate attention to details. Some studios have tried placing a small galvanometer, a dial instrument showing the "load" on the microphone, right before the singer; but this has proved too disconcerting to the artist.

Too much importance cannot be given to this matter of volume of the voice in broadcasting. It should be kept as constant as possible without too much loss of expression, and it must never exceed a pre-determined level. The microphone

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THE PROPER APPROACH TO THE MICROPHONE

Here is shown one of the newest types of condenser microphone, which is vastly more sensitive than were older types. Broadcasting studios are being gradually equipped with this type. Note that the level of the voice should be the same as that of the instrument—since the artist should never attempt to sing up into or down into the microphone. The level of the instrument is easily adjusted by means of a thumb screw, and the artist should insist upon this point. Sing directly into the microphone, turning the head slightly away when the volume is increased.





ANTON SEIDL

## Programs

THE PROGRAM of the first concert, Dec. 1, 1842, was the following: "Symphony, No. 5 in C minor, Op. 67," Beethoven (conducted by U. C. Hill); *Scena*, from "Oberon," Weber (Madame Otto); "Quintet in D minor for Piano-forte, Violin, Viola, Violoncello, Double Bass," Hummel (Scharfenberg, Hill, Derwort, Boucher, Rosier); Overture, "Oberon," Weber (conducted by Etienne); Duet, "Armida," Rossini (Madame Otto and C. E. Horn); Aria Bravura, "Belmont and Constance," Mozart (Madame Otto); "New Overture in D," Kalliwoda (conducted by H. C. Timm.)

(The orchestra during the vocal music was directed by Mr. Timm.)

The programs of the succeeding concerts remained as serious in purpose and as lofty in aim as this first one. If they are compared with the programs which other orchestras were presenting, the difference in standards is apparent. Yet some of the conductors who performed the cheaper music were attempting to educate their audiences by placing at least one good number on their programs. Nearly ten years after this historical first concert Knaebel himself appears as sponsor of a "Grand National Concert," at which was performed his own "Descriptive Battle Symphony," entitled "The Battle of Bunker Hill." This was executed, according to the prospectus, "by two powerful orchestras, representing the American and British armies." Some of the subtitles which informed the listener as to what he might expect in the way of details were: 1. *General Putnam's March*; 2. *Digging Fortifications after Midnight* (in the meantime the British cry *All's Well*); 3. *Astonishment of the British Discovering the Fortifications*; 4. *First Cannon by the British*; 5. *Signal to Fire*, and, finally, a *Combat between Both Orchestras, on the National Airs*. Even Eisfeld appeared on this program, conducting *General Taylor's Funeral March*. In this same period, 1853, Jullien the fantastic came to New York with his large orchestra, and one of the compositions of his own which were often found on the program side by side with the greatest of symphonies was *The Firemen's Quadrille*.

"It was performed," says Upton, "in the days when Mose asked Sykesey to 'take the butt' while he 'lammed' a gentleman of the rival machine who was standing on the hose; but neither Mose nor Sykesey encountered a conflagration fiercer in its progress than the *Firemen's Quadrille*. As a feature of the latter an alarm of fire was regularly sounded, and a brigade of firemen appeared in the hall. This created great consternation in the audience the first time it was given."

## Piccolos become Linnets

AS LATE as 1866, Theodore Thomas, whose passionate enthusiasm for good

# The New York Philharmonic-Symphony Society

Its Origin and History

By FLORENCE LEONARD

## PART II

music was to bear such marvelous fruits, and who learned much from playing in Jullien's orchestra (among other things, "How not to do it," says Rose Fay Thomas) was giving Garden Concerts and carrying on his scheme of popularizing the good music. In these concerts he had recourse to bits of realism which illustrate the taste and expectations of the general public. There was a so-called "extravaganza," *The Linnet's Polka* by name. Certain parts were played by the piccolos. These players were concealed in the trees, and, says Thomas in his autobiographical notes, "when they commenced playing from their exalted position in the branches, it made a sensation."

In "The Carnival of Venice" the tuba player, was sent, not up a tree but "back of the audience into the shrubbery. When he began to play, the police mistook him for a practical joker who was disturbing the music. I shall never forget the comical scene, as the poor man fled toward the stage, pursued by the irate policeman, and trying to get in a note here and there as he ran."

Another of the famous attractions, which had its day, however, in the earlier years, about the time of the founding of the Philharmonic, was that extraordinary arrangement by Czerny of the overture to "Semiramide." He had made it for the Austrian nobility to perform, at a benefit concert in Vienna. There were eight pianofortes and thirty-two hands, and in the American performance there appeared Jules Fontana, "one of the few pupils of Chopin," Henri Herz, Scharfenberg, Timm, Etienne and others.

## Criticisms and Program Notes

COMMENTS by the critics, and program notes for the concerts themselves afford an accurate estimate of the understanding and receptivity of the public. The following remarks about the "Third Symphony" of Beethoven, the

"Eroica," were printed on the program of the second concert, and appear to have been reprinted for something like twenty-five years!

"This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite Generals, and is entitled *Funeral March on the Death of a Hero*. The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (*Minuet and Trio*) describes the homeward march of the soldiery, and the *Finale* is a combination of French revolutionary airs put together in a manner that no one save a Beethoven could have imagined."

## Cataloguing Beethoven

OF THE comments on the "Symphony No. 7," Krehbiel says, "Though the public could have got but small edification from such matter, it must have served to irritate thought, and therein was a great point gained."

It reads thus: "The Symphony appears to tell the story of *Orpheus* and *Eurydice*. The slow movement (the gem of the composition) may represent his cautious step as he approaches the sleeping *Cerberus* who guards the gates of the realm of *Pluto*. The monster wakes, and, lashed into fury, seems to make cat-like leaps to and fro, while *Orpheus* continues his timid march, and ever and anon the wailings of *Eurydice* are heard. All, however, becomes hushed when he sings, and *Eurydice* and he again approach the barrier



THEODORE THOMAS

which divides Hades from the outer world with the same fearful march. Alas, male curiosity! He turns his head, as he beholds the fleeting shade, the moment ends.

"The *Minuet* and *Trio* may describe homeward journey, hurried and broken and the *Finale* his state of mind when knows he is forever parted from *Eurydice* and will be found in many parts to be very embodiment of mental distraction."

Critics as well as the commentators prepared the program notes were not ways equal to the demands of the occasion. They were condescending in their remarks about Brahms; they were far from admiring Bach and Mozart.

## A Shrug for Bach

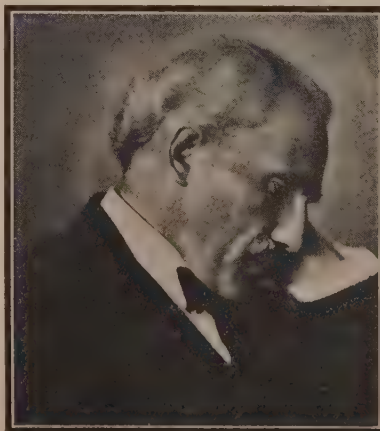
"THE TRIBUNE" has its say about the *Passacaglia* of Bach, as arranged by Essen: "The dull part of the program lay in the *Passacaglia* of Bach, a fair representation of the treadmill. The culprit may tread on it for a day without advancing a step. It simply goes round the most obvious style, generally respectable and dull like a church warden, colorless and uninspired." "The Tribune" also found a symphony of Mozart for violin and orchestra so dull that "one would prefer death to the repetition of this production."

As the conductors of the Philharmonic changed, from time to time, it was natural that the names of the composers on the programs should change somewhat also. But the quality of the programs did not vary.

Thus, in 1872, when the current popular programs of the day were using Wagner for the first time, selections from Italian operas, and Strauss waltzes, as the furthest excursions into the "classics," the Philharmonic had for thirty years been presenting only such names as Beethoven, Mozart, Haydn, Mendelssohn, Weber, Schumann, Spohr, Bellini, Rossini—indeed the whole range of the classic composers, and, in 1855, for the first time in America the *Overture* to "Tannhäuser."

For the first ten years of existence of the Society, the office of conductor was a movable one, and yet it appears to have fallen most often to the lot of Mr. Lodovico. At the end of that time, Theodore Eisfeld, violinist, who had come from Europe (a man who has the honor of having founded public concerts of chamber music in New York) was elected to conduct all the concerts. Eisfeld was called "a time beater" by Thomas who is also authority for the statement that, if the harmony of a composition was not understood by Eisfeld, the latter would not hesitate to change it. Nevertheless he was popular with both public and musicians. It was his association for ten years in the Orchestra, Carl Bergmann, who, with his genius for conducting brought the chief glories to the Society and who left behind him vital traditions.

(Continued on page 746)



ARTURO TOSCANINI



WILLEM MENGELBERG





# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by  
**GEORGE L. LINDSAY**

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



## Coördinating the Grade School and High School Instrumental Music Program

By **ERNEST W. NALBACH**

MOST administrative positions it has been found advisable to have one person alone responsible for a given line of work. Many schools have found it profitable to have one teacher responsible for all activities of the music department. This arrangement saves time and space for the head of the school as well as but one person to whom he must turn in his needs or wishes for music. Sometimes the instrumental and vocal departments can be kept separate, but less often will usually result by having one person at least nominally in charge of both. This is especially true when joint instrumental and instrumental programs are given. The head of the department can be either in the vocal or instrumental section. The work of the department should be planned carefully by this one head.

### Instrumental Groups

INSTRUMENTAL music in the schools is of a rather recent origin. Of still more recent origin is the procedure of class instrumental teaching. The recent development of the class method of teaching in conservatories of the country has hastened its adoption in the public schools. Teachers who have been trained in conservatories where the class method is used have been convinced of its value so that today instrumental classes in the public schools are fairly common throughout the country. The general size of a class in the regular school subjects is between twenty and thirty-four students. Instrumental classes may be larger if the regular teachers will assist the vocal teacher with their line. Theory classes may be run about the same as regular school subject classes. Instrumental classes can accommodate from ten to about twenty, depending upon how the class meets. If the class meets daily, as many as twenty can be taken care of. A class which meets only once a week should not have more than six or eight members.

### Mixed Instrument Classes

INSTRUMENTS of a like kind can be taught to advantage in a group. That is to say, one can teach a class made up entirely of clarinets or entirely of cornets much more easily than a mixed class. There are large numbers of students studying clarinet or cornet, and there is a sufficient number of teachers, it is advisable to limit classes to the study of one instrument. By large classes we mean those in high schools of one thousand or more students and grade schools of corresponding size. If there are fewer students, as there will be in most cases, it will be advisable to mix the classes, for reasons of economy. What we have to say here applies pri-

marily to high school or senior high school teaching. The common method of teaching instruments is to give the pupil a private lesson of an hour or a half hour once or twice a week, and let him do all practicing at home. Experience has taught that the number of students who discontinue before they have learned to play is very high when this type of teaching is used. To combat this condition and to make sure that students learn to play whatever instruments they select, a new plan was evolved.

Failure on the part of any student is certain to cause the teacher difficulties and is apt to prevent others from starting music work, especially if the parents must buy the instruments. The new plan is offered to insure a minimum number of failures. By the old method, if a teacher gave half hour lessons for any given hour during the week of five school days, he could give ten lessons a week thus teaching ten pupils a week. If the students came twice a week, which would be necessary for rapid progress, he could take five students a week.

By the new method the teacher takes a fairly large group of beginners, on any combination of instruments which they either select or the teacher advises them to procure, and gives them group lessons daily. This class can accommodate from four to twenty-five beginners and should be planned to meet daily for the regular school class period.

### Keeping Balanced Instrumentation

STUDENTS will often talk with the band teacher about the advisability and suitability of instruments for their own needs and capabilities. Thus the teacher can by careful consideration bolster up the weak sections of his organization. That is to say he can induce those interested in his class to take the instruments which he needs most for his major groups. Of course, he must consider in a general way the physical and mental make-up of the student before recommending any instrument. Many good band and orchestra beginners' methods are on the market, which will solve the problem of materials to be used. Uniserial methods must be used for a time. The larger the class, the longer must they be used to insure each student developing an embouchure which will keep the instrument in tune.

### Class Technic

IT IS advisable to keep string instrument and wind instrument beginners in separate classes. It is possible to teach practically any other combination of instruments in one class. Some important things to stress are correctness of pitch and intensity, and especially soft playing. Beginners find it difficult to play an in-

strument in tune and usually get loud coarse tones unless they are continually cautioned to strive for soft true tones. The seating arrangement in the room should be used to favor the instruments which are naturally softer in volume. If the flute and oboe beginners are seated in the back of the room they can hear their own instruments more clearly. The clarinets and reed instruments should come next, then the basses and trumpets. Various alterations of this plan may be used. The theory to be observed is to keep the less loud instruments as far as possible away from the louder ones. It must be remembered also that the beginner is very apt to hear the general body of sound and not be able to distinguish the quality of his own instrument. Soft playing is the cure, besides being the best means of development. Therefore, it should become a habit.

### Band Practice

ONE PRACTICAL feature about this plan of instruction is that the students progress at a fairly uniform pace. It is easily possible to have students playing easy marches almost at sight in from three to six months' time if they are given one period of practice daily under the instructor. There are always certain students who do not work much at home, and the matter of having them do all their work in the school room saves many worries for the band director who is responsible for furnishing a band to play for the many school functions.

Another feature is that as soon as the players of the class know how to finger the commonly used notes of the instruments and can blow them in tune, they can be put in the band for practice. They learn much by hearing their parts played. This method of teaching corresponds to the newer type of teaching reading and grammar. When the student first enters the band he is not encouraged to play but to follow the printed notes across the page as his seat mate plays them. As stated before, this plan is successful for large groups only when the teacher can meet with such groups daily.

In connection with this class work, the classes can be entirely free to the student, or he can be required to pay a small fee for his lessons. That matter can be decided by the teachers and the school board. It has been found advisable, that, if possible, the teachers should be paid by the board of education rather than by fees collected from each student. If fees are collected, however, it is much easier to have this done through the school office at the time of enrollment.

If the grade pupils are allowed the privilege of taking instrumental lessons, they can come to the high school music room once a week, in the afternoon. They

should leave their own school in time to reach the high school before any city schools are dismissed. The teacher can decide the length of the class period for these pupils. With lessons once a week the teacher will find it possible to keep pupils interested for an hour or perhaps an hour and a half. When the class consists of many different instruments, it is best to limit its size in proportion. Grade beginners' groups which meet once a week can accommodate from six to twelve pupils.

### Promotions

THE EXACT time to promote from the instrumental classes to the grade band or orchestra will depend on several factors. If players are needed to fill out sections in the band or orchestra, students can be promoted as soon as they have a minimum of training. Another factor is the degree of difficulty of the music which the band or orchestra is practicing. The relative size of the instrumental classes and the band or orchestra may also be taken into consideration. If the instrumental classes are large and the band or orchestra small, students may be transferred sooner, and *vice versa*. Students are never transferred directly from the instrumental classes to the orchestra. The wind players for the orchestra are selected from the first chair players of the band. Thus the music increases in difficulty until the player plays first chair in the orchestra. By that time he is usually in the seventh or eighth grade and consequently ready for the high school groups the following year.

Players in the grade band are promoted on the basis of merit from the second parts to the first or solo by the same rules which hold for the high school group. If this group practices once weekly, a long practice period should be provided for. The grade band can practice as much as an hour and a half at one session. At least this much is needed if they practice but once a week. The band class can be the last one in the day for the teacher, so that, if some sections fail to learn their parts, they can be kept after class for special coaching.

### Economy in Equipment

THE GRADE band can follow the pattern of the high school band in practically every way. The drum and bass horn equipment belonging to the high school can be used by the grade band and orchestra. From the very beginning, the grade band can have the advantage of complete instrumentation. The possibility of using all high school equipment is one of the prime advantages of having a unified instrumental program. The drum and bass horn players are trained on these

(Continued on page 748)





# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



## The Flute—Its Story and Practice

By RICHARD CAMERON

"TO MOST persons," says Albert Lavignac, French musicologist, "as to myself, the ethereal, suave, transparent timbre of the flute, with its placidity and poetic charm, produces an auditive sensation similar to the visual impression of the color blue, a fine blue, pure and luminous as the azure sky."

The modern flute is a slender tube (generally silver) pierced with fifteen holes. The flute, piccolo and alto flute are the only woodwind instruments played without a reed—the performer blowing across the embouchure hole at the upper end (headjoint) instead of into the end of the tube. The first octave is played by uncovering successively the first thirteen keys. It is a natural law that in the first two octaves two keys must be raised or lowered for each whole-tone step.

The instrument is composed of three parts, namely, the head-joint (eleven inches), the body-joint (fourteen inches), and the tail-piece (five inches). In the head-joint there is a cork stopper with a screw in the center which fits a cap of the same width as the flute, twelve millimeters. It is of importance that the cork should be the proper distance from the embouchure hole (about seventeen millimeters) so that octaves and the top register be true in pitch.

### The Legend of Pan

DIFFERENT sources have conflicting legends of the origin of the flute. The most popular is that of Pan, the Greek god of streams and woods. One day Pan espied a beautiful water nymph named *Syrinx* and was completely enchanted by her. Pursuing her to the bank of the river, Pan put out his hand to catch her but grasped instead a tuft of reeds. For she, having called on the gods, was metamorphosed into a reed. Pan in a rage cut the reed, thinking it was concealing the nymph, and thus caused the death of *Syrinx*.

Gathering the pieces together, he combined the reeds into a bundle and, holding the cut ends between his hands, he caressed them with his lips as though they were the wounds of the nymph. Thus lamenting, the breath of his mouth gave rise to music; and thus our beloved instrument was born. Of course, the Pan's Pipes or *Syrinx* was not a flute but the progenitor of it.

### The Ancient Flute

THE NAME of the flute comes, it is said, from "fluta," a small eel found in Sicilian waters, having seven breathing holes along its body, the same number as a primitive flute. The flute has been known as far back as 2000 B. C. in China. Ancient Rome and Greece employed flutes in all ceremonial and social rites, in the former city it being considered the official instrument. Since it was played at death-

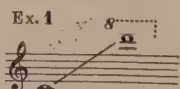
beds, to say "Now you may send for the flute players" meant that a man was about to die. Ancient players received enormous sums that compared favorably with the salaries received by present-day opera stars.

The real development of the flute began in the eighteenth century. Under the royal patronage of Frederick the Great, the most outstanding amateur in musical history, it quickly rose to a high place. Johann Sebastian Bach wrote two special "musical offerings" for Frederick (flute, violin and clavier) and it was probably due to the Emperor's interest that he wrote the six sonatas which stand at the head of all classical flute literature. Handel and Mozart followed suit, and flutists now have a classical literature which, though small in quantity, is exceedingly high in quality. No other instrument of the wind group can show such an array of masters, classical and modern, who have recognized its powers and built up a literature. Quantz, the instructor of Frederick the Great, was the most voluminous composer, turning out no less than three hundred concertos and two hundred other pieces for Frederick. He also assisted the Emperor with his flute works.

Frederich Kuhlau (1786-1832), contemporary and friend of Beethoven, is the flutist's "Old Master" amongst composers. His sonatas for piano are well known and are of genuine value for beginners of that instrument. He was a professional composer but an amateur player who, through love for the instrument, devoted the whole of his short life to compositions in all forms for it. Kuhlau is known as "The Beethoven of the Flute."

### Late Improvements

IN DECEMBER, 1832, Theobald Boehm (1794-1881), a Bavarian Royal Court musician, brought out his cylindrical bore instrument which completely revolutionized the flute and flute playing. In this instrument the tone holes were placed in their acoustically correct position, and it was no longer a superhuman task to play in tune as on the old style Meyer system of from four to eleven keys. It was equally easy to play in all key signatures. The compass of the Boehm flute is:



Later improvements were the parabolic head joint (Boehm) and the needle spring (Buffet) now universally used on all woodwind instruments.

In Boehm the flute had found an improver. In Paul Taffanel (1844-1908) it found a virtuoso of unparalleled musicianship. In his capacity of Professor of Flute at the Paris Conservatory he was quickly surrounded by many talented pupils who are now to be found in the foremost or-

chestras throughout the world. It was he who revised and brought to the attention of flutists the classical works when cheap "airs and variations" were the chief solo fare. His playing and musicianship interested contemporary composers such as Hübner, Godard, Widor and St. Saëns in the possibilities of the instruments. There has been no greater player in the history of the flute.

Through Taffanel's *Société d'Instruments d'Vent*, a chamber music organization consisting solely of woodwind instruments, the standard and quality of wind instrument playing was raised to a degree hitherto unknown. It was chiefly due to his efforts that France is the country which leads in the art of playing woodwind instruments.

### Ideal Amateur Instrument

AMONG amateur musicians the flute should be the favorite. A good showing can be made on it in a short time as the trouble that confronts one with other instruments—for instance, the reed difficulties of the oboe and clarinet, the bowing and intonation complications of string instruments, and reading and coordination problems of the piano—is not to be found with the flute. One difficulty might be pointed out, however: whereas playing intervals of an octave on the piano is just the matter of pushing down the keys, on the flute one's fingers must work with one's lips; if the latter do not coordinate or the right lip tension is not used; the note does not come. All in all, however, a flute player's career, whether professional or amateur, should be a carefree one, as there are no reed, string, bow, mouthpiece, ligature or key cares.

### Playing the Flute

THE PHYSICAL formations that are most favorable for flute playing are:

1. Lips neither too thin nor too thick.
2. Regular teeth.
3. Lower jaw not protruding and slightly concave.

The tones on a flute are made by the impact of the air-stream from the player's lips striking the outer edge of the embouchure hole. It divides and the larger part travels into the flute while the rest goes over the hole as waste. Should the air-stream be directed entirely downwards or over no sound would result, as there would be no place for vibrations to arise. That is, the air would travel but would strike nothing to cause vibrations.

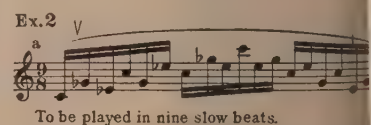
Every note on the flute requires a different direction of the air-stream and strength of lip tension. For the low notes the air is directed almost straight downwards, and the direction increases upwards as one travels through the compass of three octaves. Also the aperture, the opening in

the lips through which the breath is largest when playing the lowest notes and gradually gets smaller as the high notes are reached. This is caused by the air column traveling slowly for the low notes and more quickly for those of high vibration numbers. Difficulties may easily overcome if flutists keep the above scientific facts in mind when practicing.

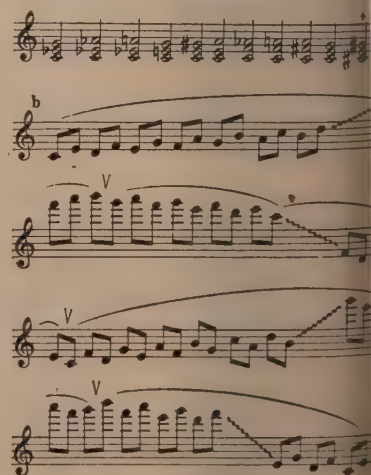
### Essentials of Tone

THE TONE is the soul of the flute. The essentials of flute tone are *solidity, life and depth*. To obtain *solidity* one must sustain the wind not from the chest but from the abdomen which should have well-developed muscles. Deep breathing exercises will do this. By *life* is meant that the tone sounds animated, not stiff and dead. This to a great extent depends on the player's musical or emotional nature. Some have it or awaken it while others through peculiarity of nature and lack of temperament, never achieve it. By *depth*, last requisite, *depth* is meant the height and color of the tone. It should not be harsh and raucous, caused by too much air going over the embouchure hole, but deep and resonant. The difference between the opposing qualities might be shown by comparison of the loud speaker of early radio days with the perfected speaker of today, possessing wonderful depth.

Beautiful tone and lip elasticity are synonymous. A fine lip means a fine tone. The following:



To be played in nine slow beats.



is to be played in all keys. The compass indicated remains the same no matter what key it is practiced. Breath is to

(Continued on page 741)





# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



## Stiffness in Practicing

It seems as though if I start to practice any exercises but the Hanon Studies I am unable to play any difficult passages that occur. Please tell me if I should keep on with Hanon and not touch any others? Also, if I should not practice exercises for a couple of days I feel so stiff that I cannot play anything decently, while some of my friends are not affected in this way at all. What would you advise?—J. R.

Your trouble evidently comes from stiffness in the wrists. Before you start to play anything at all, hang your hands downward from the wrists over the piano keys, letting them dangle in this position for at least half a minute. When you start to practice, keep continually in mind the looseness of the wrists. Occasionally, stop in the middle of a measure or phrase and test your wrists by raising and lowering them several times as far as possible, while holding easily on to the keys. At the conclusion of a long passage of a piece, take your hands from the keyboard by lifting them up by the wrists, with the hands still hanging down loosely. The hands may then be allowed to rest in the lap until you begin to play again.

If you observe these directions, you can feel free to try other exercises than those of Hanon, such as Czerny's Op. 299. But do not play too rapidly, and stop immediately if your wrists start to feel stiff. On days when you are unable to practice regularly, try performing such exercises as I have suggested, perhaps on a table-top or on a chair. Perhaps you are engaging in other occupations or in sports, such as tennis or baseball—which distinctly tend to stiffen the wrists. Certainly some such exercises as I have suggested are quite necessary to neutralize these disturbing factors.

## Irregular Tempo

A pupil of mine has the fault of playing the easy measures of a piece swiftly and the more difficult ones slowly. How can I remedy this fault?—L. T.

A wise piano teacher once said that one could never play a piece faster than he can easily render the hardest passage in it. Now your pupil that if he has to slow down to play a certain measure it means that he is playing the composition as a whole too rapidly.

One way of correcting this fault is to insist on a slower tempo. This tempo may be maintained, in some cases, by the use of the metronome. A better way, however, is to teach the pupil to count aloud, giving added beats, if necessary, counting a beat to each eighth note instead of to a quarter note, or inserting and between the beats. A strong accent given to each first beat will also help matters.

Another remedy which may be used at the same time is to draw especial attention to refractory measures or short passages, marking the offending place distinctly (with blue pencil) and putting over it a figure which means that the passage is to be repeated the given number of times each day.

I have heard of some European pedagogues who require their pupils to repeat such doubtful passages a hundred times a day! This may be excessive for our hur-

ried American pupils, but surely eight or ten repetitions are not too much to ask. The method of marking repetitions is illustrated in this passage from James Francis Cooke's *Barcarolle, Shadows on Lake Como*:



Such passages should be practiced each day, too, before the entire section is played.

Concentration on special difficulties is a good habit to instill in our pupils. I sometimes remark to a pupil that if a scratch occurs somewhere on a piano case one would not think of polishing the entire case over and over to remove it, but would work over the special place which contained the defect. So let us go directly to the "scratchy" spot in a piece and polish this spot until it is flawless before putting it in its proper relation to the whole.

## Teaching Bach

It appears that few teachers of the piano teach anything of Bach, and that most of those who do give so little explanation of themes and so forth that the student regards inventions and fugues merely as studies to be gotten through as quickly as possible, not appreciating their real value as music. I am therefore asking the following questions:

1. Are the inventions and fugues of Bach considered of as much value as formerly? Is there anything in piano literature which takes their place?

2. A young pupil is just beginning the study of the inventions. How many of the "Two-Part Inventions" is it desirable for an average pupil of, say, thirteen years, to learn before taking up the "Three-Part Inventions"? How many of the latter should be studied before beginning the "Well-Tempered Clavichord"?

3. Could you give a list of the above compositions in the order in which it is desirable to take them up? The young pupil referred to is studying numbers 1, 10 and 6 of the "Two-Part Inventions."

4. Should the inventions be memorized? My pupils memorize all other selections.—E. M. U.

In teaching Bach, there is, of course, the structure to be considered: how the themes are used; what are the different sections; the relation of each section to the whole. Still more important are the aesthetic meanings: the mood or moods, the contrasts and climaxes, the proper tempo and dynamics, and the exact relation of each voice-part to its companions. Instead of "studies to be gotten through," the student should come to realize each composition as a great work of art, with limitless possibilities for self-expression.

Answering your questions more in detail, I shall treat them in order:

1. Since Bach is by far the greatest writer of instrumental polyphonic music, and since his music is unrivalled for cultivating both a mental and a technical command of the piano, I believe that its study is a necessary part of every piano player's equipment. In many ways, Bach is better appreciated now than ever before, partly, at least, owing to the fact that such an

artist as Harold Samuel has recently revealed the glowing, expressive features of music which some teachers and pupils formerly regarded as "dry as dust."

2. On account of their great simplicity, Bach's "Two-Part Inventions" are better adapted to pupil's study than his "Three-Part Inventions," many of which are fully as difficult as some of the fugues of the "Well-Tempered Clavichord." I should therefore have a pupil study at least half of the "Two-part Inventions," then perhaps two or three of the "Three-Part Inventions"—if any—after which he may proceed directly to the "Well-Tempered Clavichord."

3. Of the "Two-Part Inventions," I may especially recommend numbers 1, 8, 10, 15, 14, 13, 5, 4; of the "Three-Part Inventions," Nos. 8, 1, 7, 10; and of the "Well-Tempered Clavichord," the preludes and fugues of Volume 1, Nos. 5, 2, 6, 13, 15, 17, 21. I have tried to list these in progressive order, although this order is subject to change, to suit individual pupils.

4. I should have the pupil memorize two or three of the inventions at least, and others if it is an easy and pleasant task for him to do so.

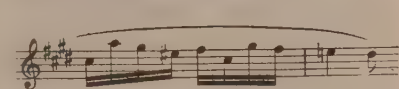
## Learning to Transpose

Could you advise me as to the easiest method of learning to transpose at sight?—J. R.

To transpose a given composition, begin by establishing two points, (a) the key of the original and its scale, and (b) the key and scale to which you are going.

Next, find the first note of the transposition, which is, of course, the same degree of the new scale as it is in the original. A piece, let us say, is in E major, and you wish to transpose it a major third lower, to C. It begins on B, the fifth of the scale of E; hence the transposition must begin on G, the fifth of the scale of C.

From this point on, you should read not notes but intervals. Take, for instance, the following two melodic phrases at the beginning of Schumann's Op. 68, No. 13, which is in the key of E major:



To transpose this to C, observe that the melody goes up a second, then down the same interval, then up a sixth, then down a second, and so on. Continuing with the first phrase, we have the following result:



In the second phrase certain complications arise owing to accidentals. The second note which is the seventh of the scale is lowered a half-tone, from D# to D; hence, in the transposition, B, which is the seventh note of the scale of C, must

be lowered to Bb. In the next measure, the sharp before E of the original raises the first degree a half-step; hence we have C# in the transposition.

But in the next measure, observe that the natural before E is merely a corrective accidental, drawing attention to the fact that the first degree of the scale is no longer sharpened; hence it transposes to C natural. The transposed phrase is this:



In learning to transpose, start with something that has but a single part for each hand, such as one of Bach's "Two-Part Inventions," and work first over the part for each hand separately. After finally putting the parts together, you may proceed to simple four-part hymn settings, at first transposing the upper and lower pairs of voice-parts by themselves.

The simplest form of transposition is that of a half-step when a mere change of key signature is all that is necessary. A hymn-tune in Ab, for instance, may be transposed to A by simply changing the signature from four flats to three sharps. Here again accidentals must be looked after, since a flat in the original becomes a sharp in the transposition; also a natural becomes a sharp.

Some transpositions of a half-tone, however, are by no means so simple. To transpose from F to E, for instance, each note must be flattened, and from E to F each note must be sharpened.

I advise you to begin with transpositions at small intervals, proceeding gradually to the wider ones. A study of harmony will greatly help in the process.

## Musical Stammering

A rather advanced pupil has a habit of stuttering or repeating single notes or chords. I could hardly say that this comes from a faulty memory, because she often does this in the middle of a passage when she has not really missed anything. She frequently stops during a passage and begins it over. Sometimes there was an error, sometimes not. I have been drilling her on preparedness and slow practice, but do not see much good result as yet.—C. A. I.

Just as with stuttering in speech, the only cure is careful, slow and distinct utterance. Try having the pupil practice with the metronome, beginning with finger exercises, one note to a beat, setting the gauge at about  $\text{♩} = 80$ . When she can follow the ticks accurately at this rate, let her put two notes to a beat.

In the same way, have her practice studies and pieces at first with the metronome, learning the part for each hand by itself, before putting the hands together.

At each lesson, too, play with her simple duets for five or ten minutes, keeping her to strict time, without regard to occasional wrong notes or stumbling. This process may help to correct a habit which, if neglected, is apt to cause continual trouble. I know a lady who has played for many years, but has never gotten rid of her early propensities in this direction!



# The Imperishable Romance of Saint Cecilia

By ADELBURT SAVERY

ONCE, WHILE visiting a monastery in Southern Europe, we saw a Capuchin Monk, tonsured and sandaled, in his brown cloak held in at the waist by a rope, climbing up a rickety ladder in an age-old library. When he reached the floor he had in his hand a Latin treatise upon the martyrdom of Saint Cecilia. Despite our austere Presbyterian background, we were fascinated by the devotion of this pious man who opened the tome with such sincere eagerness and reverence. It was the twenty-second of November, Saint Cecilia's day, a day which through centuries had been connected with music, despite the fact that the good saint's relation to music is one held by but the veriest thread of romance. But from this tiny thread has grown some of the finest paintings of the greatest masters of all time; from it has grown also literary and musical compositions of much pretension. On the whole, the Saint Cecilia romance has had a greater bearing on art than on music. Raphael, Rubens, and scores of artists have depicted Saint Cecilia in gorgeous masterpieces.

So far as we know, Saint Cecilia was a Roman lady of noble birth. She was educated as a Christian and early in life determined to become a celibate and to devote herself to religion. However, she was later forced by her parents to marry. No one knows just when she was born, nor is there any exact information as to the time of her death. The Encyclopedia Britannica, for instance, places her martyrdom as occurring under Marcus Aurelius in Sicily, about 176 A. D., while Grove contends that she was beheaded in Rome about 229 A. D., under the reign of Alexander Severus. The Roman authorities certainly assumed that they were correct, because they built a church in 821 over the site of her home. At the same time her remains, as well as those of her husband, his brother and other martyrs, were removed to this structure. In 1599 the church was beautified and a fine monument of the saint was installed with great ceremony. All of these events are clouded in that mysticism which adds such fascination to the history of the early church.

One writer refers to a record of Pope Symmachius who mentions, in 499 A. D., the church which was rebuilt by Paschal in 824. Paschal reported that he had a dream in which Saint Cecilia visited him and directed where to find her body and also that of Valerianus, Tiburtius and Maximus and nine hundred maidens. Apparently he laboriously exhumed the bodies and removed this sizable cemetery to the church where it became an object of worship. In 1591 Cardinal Sfondrate, who was a nephew of Gregory XIV, undertook the rebuilding of the church and was therefore created a cardinal. In all this train of records there is apparently no reference to St. Cecilia's musical attributes.

## In the Catacombs

IN ROME no one is able to resist the gruesome fascination of the catacombs. The writer well remembers a visit to that catacomb located some distance out upon the Appian Way. Under the care of the fathers of the church, a visit to these catacombs becomes a most impressive and dramatic experience. Unpolluted by any-

thing so modern as electric lights, the visitor to these shrines of death is given a large wax taper, and, as the procession of pilgrims marches single file down the long mortuary passages, the flickering flames add a theurgic, ghastly atmosphere unlike any other known. Finally the cask-socked guide may pause at the end of avenues of skulls, before a niche in the wall and announce that this is the tomb of Saint Cecilia. Then one knows that she must have given up her life in Rome and not in far off Sicily.

Just why Saint Cecilia became the patron saint of music has not been determined even though investigations have been undertaken by some of the most scholarly ecclesiastical authorities. No one knows which musical attributes were first ascribed to her; nor can anyone tell whence

came the fascinating tradition that her singing attracted an angel to earth. It seems very singular, for instance, that a lengthy Italian poem by Castelletti, published as late as 1594, called "La trionfatrice, Cecilia, vergine e martire Romana," makes no mention whatever of Saint Cecilia's musical gifts. However, in the north, at Louvain and elsewhere, she was given musical attributes much earlier, since there is a record, dated 1502, which tells of a musical society established in the Belgian city which was to come under the patronage of Saint Job. The Magistrate of the town, however, allocated it to Saint Cecilia. Perhaps Saint Job might not have been a bad patron for an art which demands such unlimited patience. It seems also unusual that the Guild of Minstrels in ancient France was

under the patronage of Saint Julien and not Saint Cecilia.

We are told that Saint Cecilia was compelled by her parents to marry a young pagan named Valerianus. Her Christian conversion made the thought of this union very revolting to her. The beauty and sincerity of her faith were such that after her marriage she converted both her husband and his brother. The pagans were so infuriated that they captured all three and ordered their execution. The men were decapitated; but the tormentors sought a more cruel death for Saint Cecilia. She was thrown into a cauldron over a fire. The pagans, however, were not satisfied with this and also decapitated her.

## A Halo of Beauty

FEW OF the martyrs of the church have added so much color and beauty to romance as has Saint Cecilia. The thought of her association with music has brought a charm to her pictorial presentation. Unlike the pictures of many of the other martyrs which one may see in European churches and galleries, there is rarely anything gruesome connected with her portrayal. Saint Cecilia is always a thing of loveliness. In the unusual picture shown herewith, by Gentileschi, from the Royal Pinacoteca in Milan, we see the Saint together with Saint Valerianus and his brother, Saint Tiburtius. They are in prison awaiting their martyrdom. The angel, descending with a crown and a palm branch, symbolizes music crowning the life of the saint.

It is hardly conceivable that the musical attributes of Saint Cecilia are pure myth. In all probability she was musically gifted. It must be remembered that in those early centuries only outstanding events were chronicled; and so the musical interests of a then not very picturesque figure would most likely be passed on only by word of mouth and thus become a mere tradition. When we realize that so important a character as William Shakespeare left so little for biographers, we may better understand how a comparatively inconspicuous personage in the second century might escape the written page.

Music festivals dedicated to Saint Cecilia are of quite ancient origin. One was given as early as 1570, at Evreux, in Normandy. Apart from the ecclesiastical ceremonies and a consequent grand banquet, there were prizes offered for the best compositions in the form of sonnets, part songs, airs and motets.

The success of the French venture was heralded in England, and in 1683 a similar movement was founded in London, known as "The Musical Society." Similar contests were held from time to time, and many distinguished poets and composers were commissioned to prepare odes and cantatas. These included Blow, Daniel, Purcell, Pepusch, Wesley, Perry, Pope, Dryden and Handel. In Paris, where for years Saint Cecilia's Day was celebrated at the church of Saint Eustache, many eminent French composers have made special contributions. These include masses by Adam, Gounod (1855), Thomas (1857), Saint Saëns, Franck and Dubois.

The spirit of Saint Cecilia is one of the greatest contributions of the church to art. Few figures in history have inspired so much that points to the finer motives of life.



ST. CECILIA, ST. VALERIO AND ST. TIBURZIO

A famous painting by Gentileschi, in the Royal Pinacoteca of Milan



FASCINATING PIECES FOR THE MUSICAL HOME

# HUNGARIAN SKETCH

## UNGARISCHE SKIZZE

nine Hungarian Music. Grade 3.

by Walter B. Smith

GÉZA HORVÁTH, Op. 126, No 1

**Allegro scherzando** M.M. ♩ = 108

*p leggiero*

*simile*

*Fine*

*p*

*mf*

*p*

*rit.*

*p a tempo*

*Più lento*

*mf*

*mp*

*mf*

*p*

*D.C.*

*mf*



## HOMAGE TO SCHUBERT

In true Viennese style.  
Grade 3.

## LICHTENTHALER LAENDLER

Lichtenthal, to-day a part of the 9th Vienna Postal  
District, is the birthplace of Franz Schubert.

HANS PROTIWINS

Comodo M.M. ♩ = 96

Poco animato M.M. ♩ = 112

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## RITA

International Copyright secured

An idealized waltz form. Grade 3.

## VALSE REVERIE

FRANCES PRICE

Allegretto M.M. ♩ = 144

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British Copyright secured



simplifying the rather unusual study in tone production.  
Grade 3. **Lento, con duolo**

EMIL KRONKE, Op. 115, No. 5

Due 5. Lento, con duolo

*mf*

*mp*

*cresc.*

*f*

*dim. e rit.*

*p*

*pp*

*rall. a tempo*



## MARCIA POMPOSA

In "Grand March" style. Grade 4

CARL WILHELM KERN, O

Tempo di Marcia M.M. ♩ = 108

*ben marcato*

*a tempo*

*rit* *Fine*

*cre - scen - do*

*molto marcato*

*la melodia ben marcato  
accomp. quasi staccato*

*scen - do*

*marcatissimo*



*a tempo*

*rit.* *ff* *f* *ff* *f* *ff* *D. C.*

## BY THE SPINNING WHEEL

EDWARD E. MENGES

lively and characteristic. Grade 3

Allegretto M.M. ♩ = 108

*p sempre staccato* *pp* *mf* *mf* *a tempo* *rit.* *p* *pp* *Fine*

*cantabile* *mf dolce* *p* *melodia marcato* *poco animato* *mf* *mp* *p* *poco rit.* *D. C.*



## PUFF BALLS

## CAPRICE

FREDERICK KEA

A dainty caprice. Grade 3.

Allegro comodo M.M. ♩ = 108

The musical score is written for piano and consists of several systems of music. The first system begins with a treble and bass staff, marked *mf*. The second system continues the melody and accompaniment, with a *cresc.* marking. The third system features a *rit.* marking. The fourth system includes a *a tempo* marking and a *Fine* instruction. The fifth system is marked *mf* and *agitato*. The sixth system includes a *rit.* marking. The seventh system is marked *a tempo*. The eighth system includes a *D.S.* marking. The ninth system is marked *p* and *basso ben marcato*. The score concludes with a *Trio* section.



1 3 4 2 5 3 1 3 1 1

*f*

*p. quasi scherzando*

*rit.*

*dim.* *a tempo*

*grazioso* *un poco rit.*

*D. S. %*

## RUSTIC DANCE

ist a band of rollicking peasants. Grade 2½.

Allegretto M. M. ♩ = 120

W. BERWALD

*mp* *mf* *p*

*Fine* *mp* *mf*

*mp* *p*

*D. S. %*



In modern French style; by a contemporary writer.  
Grade 3½.

## BADINAGE

GEORGES BERNAR

## Allegretto leggiero

*dolce* *delicato*

*Fine* *molto espressivo*

*poco rit.* *mf*

*Fine* *molto espressivo*

*pp* *p*

*Fine* *molto espressivo*

*mf* *f*

*Fine* *molto espressivo*

*p* *f*

*Fine* *molto espressivo*

*pp* *f*

*Fine* *molto espressivo*



## CLASSIC AND CONTEMPORARY GEMS



## THE SINGING TOWER

## VALSE-CARILLON

CARLYLE DAVIS

Lilting M. M. ♩ = 144

1/2 excellent recital number.  
Grade 4.

*mf*

*cresc.*

*a tempo*

*last time to Coda*

**CHIMING**

*more slowly*

*a tempo*

*D.C.*

**CODA** *diminish and retard.* *pp*



"A remarkable modern classic." Grade 7.

## SCHERZO

FROM SONATA, IN F MINOR

JOHANNES BRAHMS, Op.

Allegro energico M. M.  $\text{♩} = 144$ 

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (F minor). The time signature is 3/4. The tempo is marked "Allegro energico" with a metronome marking of 144 beats per minute. The score is divided into seven systems, each with a piano (right hand) and bass (left hand) staff. The first system features a forte (f) dynamic and a "ben marcato" (well marked) articulation. The second system includes a "leggiero" (light) dynamic and a piano (p) dynamic. The third system features a forte (f) dynamic and a "p leggiero" (piano light) dynamic. The fourth system includes a forte (f) dynamic and a "p sostenuto" (piano sustained) dynamic. The fifth system features a piano (pp) dynamic and a "leggiero" dynamic. The sixth system includes a "pp molto leggiero" (piano very light) dynamic. The seventh system features a crescendo (cresc.) dynamic. The score includes various fingerings, including 1, 2, 3, 4, 5, and 6. The piece concludes with a final chord in the bass staff.



This page contains a piano study with multiple systems of musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *f* (forte), *p* (piano), and *dim.* (diminuendo). Performance instructions include *legato* and *cresc.* (crescendo). The piece concludes with a *Fine* marking. The notation is arranged in systems, with some systems featuring multiple staves. The page is numbered 721 and is dated October 1931.

*f* *dim.* *p* *f* *più f* *ff* *legato* *pp* *cresc.* *f* *dim.* *Fine*



This page of musical notation is for a piano piece, likely from a 20th-century repertoire given the date. It consists of seven systems of staves, each with a treble and bass clef. The music is characterized by dense, complex chords and arpeggiated textures. Various dynamic markings are used throughout, including *pp* (pianissimo), *p* (piano), *f* (forte), *ff* (fortissimo), *ppp* (pianissimissimo), *pp molto legato*, *cresc.* (crescendo), *dim.* (diminuendo), and *legato*. The notation includes many accidentals, particularly flats, and some unusual rhythmic values. There are also some markings that appear to be "Red." or "Redo." which might be editorial or performance instructions. The page is numbered "1" at the top left and "2" at the top right, possibly indicating a first and second ending or a section change. The bottom right corner contains the instruction "Dal segno sino al Fi".

1 2 *legato*

*p* *p*

*sosten. p*

*pp molto legato* *dim.*

*pp* *rf*

*rf* *cresc.* *f* *rf*

*ff* *cresc.*

1 3 1

*f* *f*

Dal segno sino al Fi



## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## IN A CANOE

Audrey Livingston

N. LOUISE WRIGHT

*Andante comodo* *mp smoothly*

O - ver em' - rald wa - ters cool Our ca - noe is glid - ing,

*rit.* *a tempo*

Soon'twill bear us safe - ly Where no cares are hid - ing. Eve - ning peace in scent - ed air, Beau - ty ev - 'ry - where:

*a tempo* *poco rit.* *a tempo*

And you, — In our birch ca - noe. Cloud forms are mass - ing in the arch of the

*allarg.* *rit.* *ten.* *mf poco più mosso*

*allarg.* *rit.* *colla parte* *mf poco più mosso*

*cresc.* *allarg. e dim.* *mp Tempo I*

sky; Bird shapes are veer - ing grace - ful - ly — and high, — While o - ver crys - tal wa - ters clear

*cresc.* *allarg. e dim.* *mp*

*ten.* *molto rit.* *pp*

Our ca - noe is pass - ing: Sweet you! — In our birch ca - noe.

*colla parte* *molto rit.* *pp*



## GIVE EAR TO MY WORDS, O LORD

## SACRED SONG

CHARLES GILBERT SPROS

Psalms 5: 1-2-3-4-11

Moderato

mf Give ear to my words, O Lord; Con-

mf sid - er my med - i - ta - tion, Hearken to the voice of my cry - ing, My King and my

God. Give ear to my words, O Lord; Con - sid - er my med - i - ta - tion, Hearken to the voice of my

cry - ing, My King and my God, For un - to Thee will I pray, For un - to Thee will I

mf pray. *Più mosso* O Lord, in the morn - ing shalt Thou hear my voice, In the morn - ing shalt Thou hear my voice, In the

mf morn - ing will I or - der my pray'r un - to Thee, and will look up, For Thou art not a God that hath



pleas - ure in wick - ed-ness, neith-er shall e - vil dwell with Thee, For Thou art not a God that hath

pleas-ure in wick - ed-ness, neith- er shall e - vil dwell with Thee. *con moto*

Make Thy way straight be - fore my face, Make Thy way straight be-fore Thy face. Let all those that put their trust in

Thee, re - joice: Let them shout for joy be-cause Thou de - fend-est them; Let them al - so that love Thy Name be -

joy - ful, be joy - ful, be joy-ful un-to Thee. Give ear to my words, O Lord: Con -

sid - er my med - i - ta - tion, Hearn to the voice of my cry - ing, My King and my God.

*cresc.*

*f con moto*

*mf*

*rall.*

*f*

*mf Tempo I.*

*mf Tempo I.*



## THE OLD CASTLE

MAURICE ARNO

## SECONDO

Moderato M. M.  $\text{♩} = 108$ 

*mf* *non legato* *p*

*mf* *p* *cresc.* *frit.*

*p a tempo*

*leggiere*

*pp* *rit.*

*mf a tempo* *p* *allarg.*

*f*



# THE OLD CASTLE

OCTOBER 1931

Page 727

Moderato M. M. ♩=108

PRIMO

MAURICE ARNOLD

The musical score for 'The Old Castle' by Maurice Arnold, Primo part, is written for two staves (treble and bass clef) and consists of 16 measures. The tempo is Moderato, marked with a metronome of 108 (♩=108). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as dynamics (mf, p, cresc., frit., p a tempo, leggiero, pp, rit., mf a tempo, f, allarg.), articulation (accents, slurs), and fingerings. The score is divided into two systems of eight measures each. The first system begins with a treble staff and a bass staff, both starting with a 2-measure rest. The second system begins with a treble staff and a bass staff, both starting with a 4-measure rest. The score concludes with a final measure in the treble staff and a final measure in the bass staff.



A real credit to any church or  
recital program.

## Registration:

{ Sw. Full coupled to Full Great and Choir  
Ch. All 8' and 4' stops except Reeds  
Ped. All 8' and 16' stops with Sw. and Gt. coupled

## FESTIVAL POSTLUDIUM

JOHN HERMANN LOU

## Allegro maestoso

Manuals

Gt.

Pedal

senza rit.

Choir

legato

Reduce Gt. to *mf*

Off Gt. to Ped.

Add Sw. to Sw. 16'

Tremolo Sw.

Swell



Gt.

Add Gt. to Ped.

Sw. *mf* with Vox Humana

*Fine*

*legato*

Choir

Gt. to Ped. and Sw. to Ped. off

Bourdon 16' to Ch.

Sw.

1 2

*molto rit.*

D.C.

The musical score is written for guitar and voice. It begins with a guitar part in the treble clef and a bass line in the bass clef. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as chords, single notes, and triplets. There are several performance instructions and lyrics interspersed throughout the music. The score is divided into systems, with some parts marked as 'Fine' or 'molto rit.' (molto ritardando). The final part of the score includes a double bar line and the instruction 'D.C.' (Da Capo), indicating a repeat of the previous section.



A study in style and bowing.

Grade 2.

Bowling by Lucius Cole

Allegretto

## DANCE OF THE MIDGETS

RONDO

FRANCES McCOLL

Violin

Piano

*p*

*mf*

*f con calore*

*f*

**TRIO**

*mf*

*p*

*\* D.S. %*

*f*

*rall.*

*D.S.*

*rall.*



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Light under the hands.  
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HANS SCHICK

Andante moderato M.M. ♩ = 144

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A fine old classic, with a touch of syncopation.  
Grade 2½.

MARCH

J. S. BACH

Allegro M.M. ♩ = 60

a) For Educational Study Notes see Junior Etude Department.



## LEAF BURNING

Verse by  
MARY POLLARD TYNES

We rake the leaves in Grandma's Yard  
And oh, it is such fun!  
We get them in a great big pile,  
And round it dance and run.

MATHILDE BILBR

Quickly and a little loud

Musical score for 'Leaf Burning' in 2/4 time. The score is written for piano with treble and bass staves. It includes fingerings (1-5) and articulation marks. The lyrics are: 'We rake the leaves in Grandma's yard!'. The piece ends with a 'Fin.' marking. Performance instructions include 'softer' and 'louder'.

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One of the most popular  
pieces of its type. Grade 2.

## THE GUITAR SERENADE

JESSIE L. GAYNOR

Musical score for 'The Guitar Serenade' in 3/8 time. The score is written for guitar with treble and bass staves. It includes fingerings (1-5) and articulation marks. The piece is marked with dynamics: *mf*, *mp*, and *f*. The lyrics are: '(plunk) (plunk) (plunk)'. The piece ends with a 'Fin.' marking.

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## TOLLING OF THE OLD MISSION BELL

Grade 1 for the *Secondo*; Grade 2 for the *Primo*.

Lento M.M. ♩ = 63

SECONDO

WALLACE A. JOHNSON

Musical score for 'Tolling of the Old Mission Bell' in 2/4 time. The score is written for piano with treble and bass staves. It includes fingerings (1-5) and articulation marks. The piece is marked with dynamics: *pp*, *p*, and *mp*. The tempo is 'Andante sostenuto'. The piece ends with a 'Fine' marking and a 'D. S. ♩' marking.

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## A GHOST CAME CREEPING

Very creepy. Grade 2½.

Andante *Mysteriously*

ELLA KETTERER

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A "treble clef piece." Pretty and easy to play. Grade 1.

## QUEEN OF MAY

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WALTER ROLFE

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## TOLLING OF THE OLD MISSION BELL

Lento M.M. ♩ = 68

Andante sostenuto

PRIMO

WALLACE A. JOHNSON

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## THE JOYOUS PEASANT

For Rhythmic Orchestra

Arr. by PAUL VALDEMAR

R. SCHUMANN

Briskly

Triangle  
Tambourine  
Castanets  
Sand Blocks  
Cymbals  
Drum

Briskly

*ben marcato*

A

B

B



## EDUCATIONAL NOTES

on The Etude Music  
BY EDGAR ALDEN BARRELL

### Postludium, by John Hermann

Mr. Loud, who has won great distinction both as a concert organist and as a composer, lives in Massachusetts. His musical studies, common in America, were consummated in France. His teachers included the inimitable Alexander Guilmant. Mr. Loud was the first American to be elected to membership in the Royal College of Organists, an English organization similar in character to the American Guild of Organists, and rather "stiffer" entrance examinations. His new composition begins with a stately march in B-flat. The passage work in measure 11 will not be difficult if fingered as indicated. It provides an attractive organ effect. In the second section and the trio the left hand has a more to essay; keep both arm and hand together how carefully the best registration is indicated. The pedaling is always easy.

### Canoe, by N. Louise Wright

The composer Miss Wright needs no introduction. Here is a song with extremely graceful contour and real vocal feeling. Its tempo, mainly quickens a trifle in the middle section, coming with the words, "Cloud forms are massing the arch of the sky." Audrey Livingston's song has much tranquillity and beauty and should be a thorough study by itself. Be sure to hold the requisite hold in the measure immediately preceding the return of the first theme. The high G near the close seems difficult for a singer freely, by all means choose the altered E-flat.

### Hungarian Dance, by William Berwald

Berwald is one of the long line of excellent musicians—including the Damrosch family, Anton Seidl, and many others—for whom America has proved to be the place most suited to the fullest expansion of their talents. As an actor and a composer his record is a fine one. Though many of his works are molded in the traditional musical forms, he has written a goodly number of songs and piano pieces. This little Hungarian dance has much heartiness and rusticity about it which will be enjoyed. Note the simplicity of the accompaniment. The syncopations brought about by the ties to the bar lines in the second section lend vitality to the rhythm.

### Opus 64, by Carl Wilhelm Kern

There is immense vitality and originality to this Opus 64, by the way. Let us outline its sections as follows: Section I is in A major and consists of sixteen measures. Section II has twenty measures, after the first four of which we are launched definitely in the key of E-flat. Then comes a shift to E-flat, to the end of twenty measures, for the effective trio. Finally, an eight measure bridge passage leads in the final fashion to the restatement of the first section. Always, Mr. Kern's themes have a great ingenuity to them, which we like. Observe the dramatic touch obtained by the series of ninth chords in measure twenty-seven. The French composer, Claude Debussy, was one of the first to use a succession of these rich harmonies. As you will see, there is plenty of octave practice in this march. If octaves terrify you, get a set of the excellent octave studies by Doring, Rak and Czerny. Mason's "School of Octaves" is also valuable.

### March to Schubert, by Hans Protivinsky

This most charming bit of old Vienna is subtitled *Lichtenthaler Ländler*, which means "A Ländler from Lichtenthal." Read the information given at the head of the piece regarding Schubert and Lichtenthal. The second section, with its stress on thirds and sixths, seems particularly characteristic. You must hasten the tempo at this point, by way of contrast with the leisurely pace of the first and second sections. In each one of measures fourteen to sixteen the double appoggiatura on the first beat of the right hand should be noted. These add a touch of plaintiveness. We discover no technical difficulties in this delightful vignette.

### Madrigal, by George Bernard

The title means playfulness and is pronounced as follows: *bah-dee-nah-zh*. The form of the piece is the rondo, in which the principal theme recurs several times. Each time it bobs up we are glad to see it again, it is so sprightly and carefree. Play it crisply and deftly.

In the first section you will observe that a good many of the chords are marked to be "broken." At the conclusion of this section comes an excessive one in the dominant (A major). Here we are to be found none of the staccato effects of the previous section, but instead of this there are short, smooth phrases generally downward. The G major section combines both staccato and legato effects. Monsieur Bernard, as you no doubt have guessed, is a French composer. His home is in Paris. Of his many compositions his piano works have attracted special attention.

### Hungarian Sketch, by Géza Horvath

Perhaps it would be well to give the pronunciation of this composer's name, since few of us are

"up" on our Hungarian. Pronounce it as follows: *Gay-zah Hor-vah*.

There is real indigenous flavor to this sketch, with its characteristic themes and harmonies. The slow middle section recalls the *lassu*—the slow, somewhat mournful part—of the Hungarian dance, the *cárdas* (tsahr-dash). Look at measure eight, counting from the beginning. Does not the turn of melody, with a grace note embellishing it, bring back to your mind the lovely *Hungarian Dance, No. 7* by Brahms, which appeared very recently in our pages? The same effect will be found elsewhere in this sketch.

Here is the key scheme of the piece: A Major; F-sharp minor (relative minor of A major); A Major; A minor; C Major; A minor; A Major. All closely related keys, you see.

### Give Ear to My Words, O Lord, by Charles Gilbert Spross

The text, taken from the Psalms of David, is an eloquent one and is matched with worthy and interesting music. Although Mr. Spross has attained his greatest fame as a writer of secular songs, he has composed a number of very successful sacred songs and also cantatas.

Sing this song as smoothly as you can. Notice that the "tempo primo," or principal time, is somewhat slower than the times of the middle sections. The climax occurs just before the return of the main theme, on the note G. The word "Thee" will be difficult to sing at such altitudes unless the singer knows how to "attack" it. Make the *th* very distinct and "think the tone" in your head.

### Rita, by Frances Price

Here we have a rather easy and very colorful waltz in which the composer, by virtue of her excellently concise style, accomplishes a great deal in the short space of forty-eight measures.

Notice how, in the eighth measure, the key of F minor into which we have just arrived is at once abandoned in favor of the tonic of the piece, C major. This abandonment is accomplished with ease by the lowering of D-sharp (the seventh of the scale of E minor) to D natural. Similarly F-sharp becomes F natural.

In measures two, four and six of the A minor section the eighth note movement in the left hand part should be emphasized.

Play with mellow tone, gracefully. At the end the volume increases considerably, making a brilliant finish for the waltz.

### Dance of the Midgets, by Frances McCollin

Miss McCollin, born in Philadelphia, has composed operettas, songs, anthems, organ pieces, violin pieces, and orchestral and chamber music. Thus she is eminently versatile. Several of her compositions have won prizes in competitions, the most recent being the part song, "Spring in Heaven," which received the \$500 prize offered by the National Federation of Music Clubs. Miss McCollin also lectures on musical topics.

This rondo is simple in outline but fashioned with mastery. Note that the first section is extended from sixteen to eighteen measures with good effect. The avoidance of "set lengths" is often wise.

The second theme, a smooth flowing one, pleases the ear after the vigorous staccato of the first theme. The third theme is widely spaced, an absolute contrast in every way to the foregoing material.

### The Old Castle, by Maurice Arnold

The sombre colorings of the A minor section seem to us descriptive of an old French chateau which, once the home of chivalry and beauty and gaiety, stands today a lovely ruin, itself almost forgetful of its past glories. There are the crumbling turrets and battlements, grey in the evening light; there is the same ivy creeping up the walls which was admired in the days of King Louis the Fourteenth. But inside, silence. As we walk about the grounds, suddenly we think we hear the gentle music of a dance (A Major section). Soon it vanishes in wisps of sound, and we stand facing anew the barren castle. Of course there was no dance, nor any dancers. Imagination turned the trick.

That is the picture which Mr. Arnold's music suggests to us.

The four hand arrangement is a fine one, balanced and not difficult.

### The Singing Tower, by Carlyle Davis

Carillons, or bell towers, are fortunately on the increase in this country. We have imported famous Belgian *carillonneurs* to play for us, and in at least one of the large musical schools there is a course of campanology. Mr. Davis, by this highly graceful waltz, means to depict only in a general way the music of the bells. In the middle section, however, there is a direct reference through the use of the notes F and C played high up on the keyboard. Play with light, facile grace, sufficiently varying the tempo according to the best *rubato* methods.

### By the Spinning Wheel, by Edward E. Menges

Several composers have written spinning songs, from Felix Mendelssohn on down. Here we have (Continued on page 760)



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# THE SINGER'S ETUDE

Edited for October by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



## A Practical Study of Vocal Diction

By ARTHUR L. MANCHESTER

IT BEING the purpose in singing to deliver the text with a pronunciation of the words that will cause them to be distinctly understood while leaving the musical quality of the tone unimpaired, and, by the proper accenting of syllables and emphasizing of words to give the musical declamation rhetorical meaning and the song a true interpretation, vocal diction is the culmination of the singer's equipment. Unfortunately an obstacle to its attainment is met when efforts to combine vocalization and articulation set up reactions that influence harmfully both tone quality and distinctness of pronunciation. There is involved a dual technic—of speech and of voice production—whose independent control and final simultaneous functioning present decided difficulties. The organs of speech (the lips, tongue, uvula, hard and soft palate, teeth and jaw) assist in forming vowels and articulating consonants, acting independently of the vocal organ (the larynx) which produces singing tone without active participation of the speech organs. Obviously each technic should be given individual study and practice.

Good vocal diction cannot be attained without correct attack of tone and the free flowing of the voice to the front of the mouth while it (the tone) rests firmly on the breath at the ribs. Hence control of vocal technic is its foundation, and the fundamentals of voice production should be well established before work in diction is undertaken. Automatic management of the breath, which leaves the throat and larynx and the muscles of the mouth entirely free from strain and permits a free forward flow of the voice, should have been already gained. The limits of this article prevent detailed discussion of this phase of the subject. The possession of such control is taken for granted.

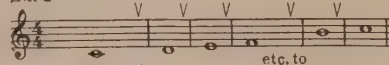
Diction in singing combines the articulation of consonants with various vowel formations. To secure distinctness of pronunciation, initial and final consonants must be completely articulated; to insure good tone quality, vowel formations must be pure not only in attack but also in sustaining the vocal tone. A practical study of vocal diction, then, is a study of consonant articulation, of vowel formation, and their combination in sustained singing tone. It is with this that this article, which is condensed from a series of practical study articles which present in detail the elements of vocal diction with illustrative exercises, is concerned. By calling attention to certain fundamentals on which a more exhaustive study can be based it is hoped that a systematic study of this important part of the singer's equipment may be stimulated.

### Articulation of Consonants

EVERY articulation is a position and action in sequence; position brings the organs into contact; action separates them with a slight explosion of air in the mouth. The manner of this explosion is of vital importance. It affects not only the articulation of the consonant but also the tone which follows the articulation. It should be caused by the air in the mouth only, never with action below the larynx. The observant student will discover a decided inclination to use breath from the lungs to produce this explosion; hence this point should be closely watched in applying the exercises that follow.

The consonants most used are *l, t, d, n, r, g, k*, articulated by movements of the tip and back of the tongue; *th*, produced by a forward and backward swing of the tongue; *m, v, f*, the breath vibrating the lips; and *z, s* (hissing), in which the breath is exploded against the teeth. Note that *c* buzzes while *s* is hissed. The first essential is to gain control of the movements of the tongue and the condition of the lips in the articulation of these consonants. The exercises illustrate the details of this control. They are used in conjunction with the open vowel *ah*. A general rule governing their practice is: with the throat open, the glottis free from strain, the jaw dropped loosely open, the consonant should be articulated by the air in the mouth before the vowel is sounded, but never separated from it. Observing this rule, especially the direction to use only the air in the mouth, will facilitate acquirement of the control desired.

#### Ex. 1



Lah-lah-lah-lah etc.  
Tah-tah-tah-tah  
Dah-dah-dah-dah  
Nah-nah-nah-nah  
Rah-rah-rah-rah

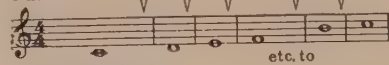
(To save space, the exercises are not carried through the full range. They should be sung as high as can be done without loss of control, the upper tones being approached, if difficulty is met, after repeated practice on lower tones. Low voices may begin on B or B flat.)

In singing *lah, tah, dah, rah*, the tip of the tongue only is used. It should be lifted lightly, and quickly, to the roof of the mouth the tip touching the upper front teeth. The explosion drops it as quickly to the floor of the mouth, where it should lie relaxed until the consonant is repeated. Temptation to lift the whole tongue must be overcome. *Tah* and *dah* are articulated in the same way but with a slight rise of the front half of the tongue. *Nah* uses the tip of the tongue and causes a vibration

in the nasal chambers before the consonant is articulated. This disappears as the vowel is sounded but the nasal resonance continues. There is danger with this consonant of a sudden lift of the whole tongue accompanied by a push at its base. This must not be permitted. *Rah* offers difficulty to some because of the necessity to roll the tip of the tongue. To achieve this roll keep the jaw free and the tip of the tongue flexible. Beware of lung reaction as the air in the mouth is exploded.

Gah and kah

#### Ex. 2

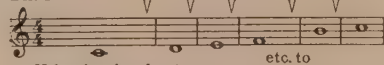


Gah-gah-gah-gah etc.  
Kah-kah-kah-kah  
Tha-tha-tha-tha

transfer action to the back of the tongue. It must be lifted easily, without pulling back, until its sides touch the upper back teeth and then dropped to normal position. The tip should remain lightly against the lower front teeth; *g* should be soft, almost approximating *y*, having no guttural quality. There must be no spasmodic jerk or stiffening. This is a gymnastic exercise for the back of the tongue leading to a feeling of lightness and freedom that will make singing of high tones much easier. *Kah* requires the same treatment but with the lift slightly nearer the middle of the tongue. *Tha* swings the tongue rhythmically forward and back. The tip should come between the parted teeth and, as the vowel is sounded, the tongue, with no lifting up or pressing down or muscular contraction, swings back giving free emission to the vowel sound.

Vah and fah

#### Ex. 3



Vah-vah-vah-vah etc.  
Fah-fah-fah-fah  
Mah-mah-mah-mah  
Zah-zah-zah-zah  
Saw-saw-saw-saw

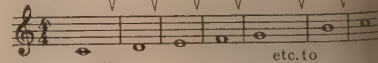
demand release and flexibility of the lips. *Vah* brings the lower lip loosely against the upper teeth, vibrating it with an explosive effect. *Fah* is produced similarly but with the lower lip further away from the teeth and the upper lip participating. *Mah* (beginning a syllable or word) brings the lips together and separates them with a puff. The practice of these consonants increases release and flexibility of the lips. *Zuh* vibrates at the teeth and should be articulated with a distinct buzz, not sounding like *s* in *saw*. As the open vowel follows, the jaw drops but with no push at the root of the tongue.

Every word contains vowel sounds that become the sustained singing tones of the melodic line. These are formed by the

shaping of the vocal tube. The vowel sound and the tone to be sung should be conceived as one, the true sound of the vowel being mentally formed before the tone is attacked. In other words, the tone should be conceived in the vowel form with which it is to be heard. This tendency automatically shapes the vocal tube for the true vowel sound, and good attack of both tone and vowel will be more likely to follow. Preceding exercises in articulation should give independence between jaw and tongue and control over the tongue itself. A coordinated action of glottis and speech organs should likewise be established, which will make the participation of the tongue in the following vowel formations more easily commanded.

Five vowel sounds, *ah-a-e-o-oo* (*ah* as in *fath-er*, *a* as in *ate*, *e* as in *eat*, *o* as in *no*, and *oo* as in *do*) are selected for practice. These mastered, other vowel shadings can be acquired easily. *Ah* is sung with dropped jaw and open throat, *a* with loose jaw and the dorsum (middle of the tongue) rising slightly; for *e* condition remain the same with the dorsum a little higher. *O* rounds the lips, the tongue falling to normal position, and *oo* pouts the lips still more. These movements of tongue, lips and jaw are made automatically if the vowel be clearly mentalized. The exact shade of the vowel to be sung should be in the mind. The jaw should hang quietly loose, the action of the tongue being entirely independent of it. Any tendency to use more of the tongue than is involved in the slightly rising dorsum must be overcome. As a preliminary study the combination, *ah-ch-ih*, is sung.

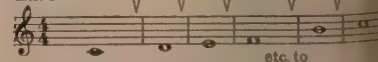
#### Ex. 4



Ah-eh-ih etc.  
Ah-a-e

The exact shade of *eh* (*e* as in *let*) and *ih* (*i* as in *it*) must be in mind. The tongue assists by a slight, very slight, rise of the dorsum for *eh* and a little more for *ih*. No other part of the tongue should take part. There may be a pronounced tendency to lengthen both *eh* and *ih*; this should be completely overcome. In *ah-a-e* (*a* as in *ate*, *e* as in *eat*) this lengthening takes place, and, if the vowels are conceived properly, the tongue will take its true position.

#### Ex. 5



Ah-a-e-o-oo etc.

This exercise adds *oh* (*o* as in *flow* and *ooh* (*oo* as in *do*)) to the three previously sung. In *oh*, the tongue drops, lying relaxed on the floor of the mouth; the jaw hangs loosely and the lips round out



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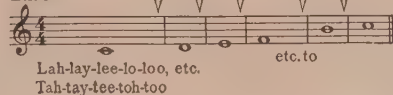
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as in a pout. *Oo* calls for the same conditions with the lips still further rounded. Each vowel of the series should be supported by a steady flow of breath from the ribs, following each other with a pure legato. The mentalizing of each vowel before it is sung is vital.

Practice in articulation and vowel formation has prepared for the combination of consonants and vowels. In the succeeding exercises the consonant should be articulated by air in the mouth before the vowel is sung, the tonal attack of the vowel following the consonant without break.

Ex. 6

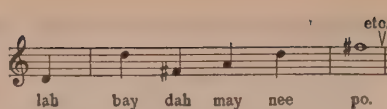
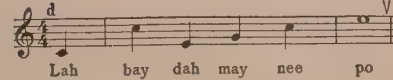
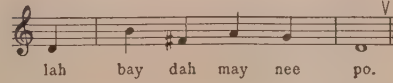
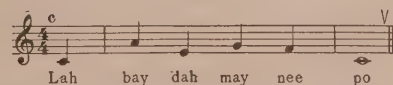
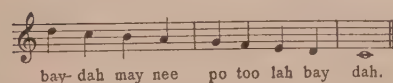
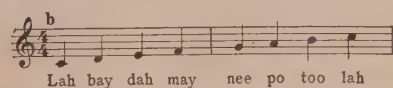
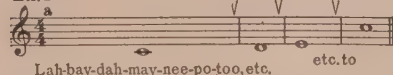


This exercise should be practiced with all the consonants.

Here the consonants *l, n, d, t, d, g, r, s*, (hissing) *th, v, z* and *m* are combined with the vowel sounds *ah-a-e-o-oo*. It is not necessary to repeat the comments on manner of singing. All that has been said in regard to consonants and vowels is to be applied in singing these combinations.

The following exercise:

Ex. 7



tests the work already done. It should be practiced beginning with different syllables, as *bay-dah-may, dah-may-nee* and so forth. Applying the combination first to single tones, then to scale passages, pass on finally to various-sized skips. There should be no lifting of the tone off the breath as the skips are sung in the higher register, and the vowel quality should remain pure and free from strain. No stiffening of the tongue or setting of the jaw should be permitted as consonants are articulated and vowel sounds mentalized as in preceding exercises.

In singing, various shades of vowel sounds and of double consonants will be met. These demand a flexibility of articulation and control of vanishing sounds before the subject is exhausted. But if the elements, as they have been presented here, are understood and conquered, the rest will follow naturally. Something should be said of the connection of words in legato phrases. The slovenly habit of permitting the final consonant of a word to begin the succeeding word is responsible for much crude singing. Distinct diction calls for the completion of one word before the next is sung, the musical phrase losing nothing of its sustained character. In this connection the following suggestions are pertinent: In joining two words in a legato phrase, the first consonant of each word should be joined to the vowel or consonant ending the preceding syllable; but when a word ending with a consonant is followed by one beginning with a vowel, the two should be slightly separated.

Finally, mechanical practice is not enough. The mind must be actively engaged and the ear discriminatingly alert. Certain points, such as the mental conception of vowels being a vital part of the tone (that is, the vowel and the tone creating one sound) and consonants being articulated with the air in the mouth and before the vowel is sounded, must be fully understood and realized in practice. Each of the illustrative exercises should be studied and practiced in detail until these points are mastered. If used in this manner, this presentation of foundational vocal diction will lead naturally to a more exhaustive treatment.

## Background

By FRANTZ PROSCHOWSKI

ONE of the saddest lacks among our singing students today is their lack of realization of the necessity for cultural background for their art. Among so many students, possessors of beautiful voices, why are artists so scarce? I believe it is because they are not yet awake to the value, the importance, of a knowledge and a cultivation of the other arts and sciences. Without some seeking further back and forward than the mere present, how can they appreciate their stupendous mission or the magnificence of the achievements that have gone before? No one human can live long enough to experience a world of happenings as it has gone before him, up to now; no one can have *all* the beauty in the world within his own soul.

And yet one would think this possible if he observed the blindness and disinterest of many of the young music students today—outside of their own particular field.

And often they narrow that down to their own particular corner of the field, not music, but singing or, let us say, some instrument. How many of them absorb the beauties of nature, painting, sculpture, architecture or literature or consider their relationships to those around them or to humanity as a whole?

When we think of the true artists of the past, we realize that their greatness of soul and understanding, the very thing which made them artists, was a realization of the value of this cultural background. Perhaps it is another symptom of our "hurry up" and "lack of time" disease that our young students are becoming singers—yes—but not artists, are singing like mocking birds, forgetting the importance of their musical, artistic, cultural and spiritual A-B-C's.

May they awake from their deep sleep before it is too late!

(Voice Questions Answered on page 749)



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# THE ORGANIST'S ETUDE

Edited for October by  
EMINENT SPECIALISTS

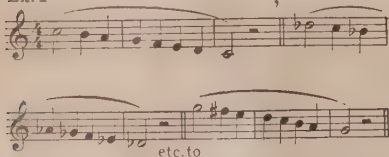
It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

## How to Develop Tone in a Boy-Choir

By EDWIN HALL PIERCE

THE AVERAGE boy's singing voice, until improved by intelligent and proper training, has a reedy quality not in itself disagreeable but becoming harsh and squawky when he sings very loudly. While employing these loud tones he also has a very limited compass upward, the higher notes being produced by mere physical strength and showing evidence of strain. This voice is commonly called "chest voice," and, in want of a better term, we shall call it so, though in point of fact it has little in common with the chest voice of a bass, for instance. It is very like the lowest octave of an oboe, whereas the quality most desirable in the boy-voice is that of the flute, with, however, a trace of the mellow clarinet quality. This is obtained by attacking moderately high notes with the head-voice (that is, the flute-like quality) and working downward from them, carrying the flute-quality as far down the scale as possible:

Ex. 1





# Abuse of the Sixteen Foot Stops

By ANN O. NOEMYS

A REALLY artistic—and intelligent—use of the big pedal voice seems to be rare thing. Is it not the rule that, when you are seated in a church, the very foundations of the edifice are shaking noisily from the vibrations of the organ's bass? This might be tolerable and is so when there is mass of tone above to compensate and balance; but, alas, too often it is heard as the foundation for only the soft tones of a closed swell. To the writer's mind this is the universally prevailing "vice" among organists; and many really good, even great organists are guilty.

At the fault is more glaring in these smaller towns where the organs are of limited capacity, in which but one sixteen-foot stop is provided. Our little city of over eleven thousand population may be an example. We have four pipe stops all by a builder whose voicings are much admired by the writer. But in all these organs there is but one pedal stop (other than mechanical) acting on a stopped wooden pipes. These this in terms "bourdon." Our musical authorities define bourdon as a "soft, full penetrating" voice, but this maker's gives a quality that could be described as "full and pervading," and, is not loud in the sense of being so-

norous, still cannot properly be termed a "soft" tone. And this description holds good for almost all the organs with but one pedal stop with which I have ever been familiar—and the big city organist would be astonished to discover how few "small town" organs have more than one pedal stop. Knowing that the manuals are provided with pipes for their entire compass and hearing the sound of the organs under varying conditions—from the choir, from the auditorium and from the outside of the building—are convincing proofs that the maker's idea has been to use the couplers for lighter combinations and seldom to use the big bourdon for other than full organ.

The belief among small town organists that they must constantly use the pedals to secure a bass is almost universal. And few seem to know that the couplers are provided in order to secure with the pedals a proper balancing bass. A knowledge of tones in terms of feet is news; and they would just as soon link up a sixteen with a two if their perverted taste imagined that it sounded "pretty." To back up their atrocious ideas they will often quote their "teachers" as authority. Do good organists, then, so slight the schooling of their pupils?

"Popular song has always been the tap-root of musical growth. There is a certain idiomatic strength in the people's own songs which seems to give to composers more than personal powers of expression. In Germany, where folk-song tradition was most steadily maintained by professional musicians, the best music was made. In Elizabethan England and Russia under the last Czaars, where there were cultural gaps between the common people and the professional musicians, the latter were forced to borrow from the former a proper basis for their work."—RUTLAND BOUGHTON.



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## Training Pupils for Public Appearance

By FRANK W. ASPER  
Organist, Salt Lake City Tabernacle

WE, AS TEACHERS, in our haste, often lose sight of the reason our pupils are studying—that it is for the ultimate purpose of playing for others. We would all get very little enjoyment from our ability to play or sing if we could not impart that enjoyment, for music is beautiful not because it is individual but because it is universal.

Playing for others has a technic all its own, quite as important as training the fingers, ears and mind, and many young performers become discouraged and disheartened because their teachers have not taken the pains to give them just this experience.

One of the greatest necessities for a teacher in training properly a student who can perform well is to *appear often publicly* himself in order to keep constantly in touch with the performer's point of view. He should also give the pupil this same experience. The advantages are several: among them, first, developing the student in the technic of appearance; second, allowing him to serve as a spur to other pupils; third, giving him a little of the spirit of competition in his work by knowing that his performance will be compared with others (this must be tactfully done); fourth, displaying through him the results obtained by the teacher, which in themselves have no small advertising value.

What if the students do not perform perfectly? They are not expected to, for they are only learning. Those who attend, usually being friends and relatives of those taking part, have all their sympathies with the performers.

Often young artists, excellently trained, fail utterly to hold their audiences because the program is not constructed properly. The alert teacher will teach the student how to build a program, aiming constantly for contrasts in style and tone color, never having two pieces in succession in the same key, never too much major nor too much minor, always taking care that the program builds up to a climax and ends there.

Teach the student that individuals differ vastly in their need of preparation and that each is to study himself and find under what conditions he makes the best appearance. Let him find for himself whether he plays best in a moderately warm or in a very warm room. Tell him that his hands may be stiff for days if they get too cold and that this may be

overcome by soaking them in very hot water just before he plays. Have him find out from his own experience whether he should practice on the day he plays, and, if so, what it should be—technic, slow practice or only pieces.

Train him long beforehand always to assume the same position when practicing so that he will do the same thing when he is before others; for, when one is under the nervous strain of an appearance, the easiest thing to do is that which one does by habit. I have in mind a girl who started her piano concerto an octave too high simply because her teacher had never taught her to sit at a certain place at the piano when she practiced.

It is often a good plan to have the student practice in dress clothes to become accustomed to them. Tell him all the little details of correct dress, teach him a proper bow and impress upon him that it cannot be done gracefully without practice, both in private and in public. Be careful of his walk on the stage and see that he sits and stands correctly. The first impression goes half-way toward determining success or failure. When the public sees an artist come on the stage with trousers too short and stubbing his toe or scratching his head, it immediately assumes an air of informality similar to that of the vaudeville show and is not prepared to hear the dignified and cultural side of the art. Nor can it easily be won over, let the performance be ever so good.

Whenever two or more pupils are on a program, one following the other, be sure to have them play pieces of contrasting styles, so that one will not have the advantage of seeming to surpass the other.

An excellent plan for teachers to pursue is to have the students of equal grades of advancement meet at the studio on appointed Saturday afternoons. Have each one play the number he has mastered. Then, after each piece, let the teacher require each student to give one definite good point on the performance. In this way the teacher finds out how each one will measure up in a performance and stage deportment before others. The pupil gains confidence in his own powers and is taught to listen for beauty in the work of others (instead of adopting the pernicious habit of finding all the faults possible). If he is taught to seek only the good and beautiful he has laid the foundation of true artistry and appreciation.

## When Not to Practice

By ARTHUR A. SCHWARZ

THERE is a time when efficient practice is impossible, yet this is just the time when the pupil is admonished to practice. This is the deadly, stultifying, after-supper period. A hearty meal makes one feel sluggish, sleepy and mentally and physically tired. Yet most children are sent to the piano immediately after the evening meal. Such practice is positively detrimental.

Consequently teachers should request their pupils to practice just before or an hour or so after mealtimes. Also they

should be told to eat less at meals preceding their music study. There is certainly a very positive connection between diet and study, and not the least important is light eating. Pupils accomplish about five times as much and feel a great deal better when they eat lightly before studying. When teachers question their pupils about their practice periods and warn them against the evils of practicing after mealtimes, their lessons will be better prepared.

### ORGAN AND CHOIR QUESTIONS

Answered  
By HENRY S. FRY, MUS. DOC.  
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Would you help out a small community in playing their pipe organ without special training? I have been asked repeatedly to try to play it for church services, but, as I play only the piano, I am at a loss to know how to manipulate the different stops and two manuals. The chart enclosed gives stops and pedals. Please signify what stops to use, which manual to use, and what the two foot pedals at left are for, as well as a large one at the right.—M. W. J.

A. We shall endeavor to give you some general information about the organ which may help you. The stops and manuals to be used depend on the requirements of the number being played. The Great Organ contains the louder stops, and the Swell Organ the stops under expression, probably controlled by the "iron pedal at the right" mentioned by you. To ascertain whether this is the proper pedal put on some stops on the Swell Organ, and, holding a note or chord, move the pedal. If it is the proper pedal the amount of tone will vary according to the position of the pedal. Stops of 8' are normal pitch, 4', one octave higher, 2', two octaves higher, 16', one octave lower. You can find the tonal volume of the different stops by trying them individually. For general purposes use a foundation of 8' stops, such as Open Diapason, Melodia and Dulciana, adding 4' stops for additional brightness of tone. Since you have only one Pedal Stop, an Open Diapason 16', you will have to rely on your Great Bourdon Bass 16' with Great to Pedal Coupler, for your softer pedal effects, which will probably be limited to the lower octave, unless Great Bourdon 16' is also drawn. This latter stop is probably the treble stop or continuation of the Great Bourdon Bass. The two small "iron pedals" probably move combinations of stops. Operate them and note the effect. You might find a copy of "The Organ," Stainer-Kraft, of value in giving you information on organ matters.

Q. Is there such a thing as an organ accompaniment to the choruses of "The Messiah"? If not, what would you suggest for playing the accompaniment to numbers such as "Glory to God" and "Worthy is the Lamb"? I find it so difficult to get anything out of these on the organ. It seems next to impossible to get the rapid passages of third and sixth legato. I play a fine three-manual organ but often feel that I do not get the most colorful combinations. I have received some help from "The Organ" by Stainer, but feel that there must be other books from which I could get some additional help. I shall appreciate any information you can give me along this line.—K. S.

A. We do not know of any arrangement for organ of the accompaniments to the choruses of "The Messiah." We do not think you need feel concern over the fact that you cannot play *legato* the thirds and sixths in the choruses you mention. A slight non-*legato* will be effective in giving a "sparkle" to the passages, and will probably more nearly approximate the string parts, which, being "bowed," are not absolutely *legato*. For additional information on registration and so forth, you might find useful: "Organ Playing," Hull; "Primer of Organ Registration," Nevins; "Organ Registration," Truette; "Hints on Organ Accompaniment," Demarest; "Choir Accompaniment," Buck; "The Organ Accompaniment of the Church Services," H. W. Richards.

Q. Will you please give me the addresses of a number of organ builders and the name of an organ magazine in which used organs are advertised? The — Organ Company manufacture a two manual pedal reed organ. They claim they have captured the true tone of the pipe organ. Specification herewith. Do you think this a good buy for \$75?—E. R.

A. There are many organ builders throughout the country, among which we might mention the following: Austin Organ Company, Hartford, Connecticut; Aeolian Organ Company, 689 Fifth Avenue, New York; Estey Organ Company, Brattleboro, Vermont; Hook & Hastings Company, Kendal Green, Massachusetts; Hall Organ Company, West Haven, Connecticut; George Kilgen & Son, 4012 N. Union Boulevard, St. Louis, Missouri; W. W. Kimball Company, Kimball Hall, Chicago, Illinois; M. P. Moeller, Hagerstown, Maryland; Midmer Loesch, Merrick, Long Island, New York; Henry Plicher's Sons, Louisville, Kentucky; The Reuter Organ Company, Lawrence, Kansas; Skinner Organ Company, 677 Fifth Avenue, New York.

You will find advertisements of used organs in "The Diapason" published at 1507 Kimball Building, Chicago, Illinois. We are not familiar with the instrument you mention, and therefore would not be in a position to express an opinion on its merits.

Q. There is a nine-stop organ in the church here, and the blower is below the in-

strument in the basement. When the blower is running it makes a continual roar so it is impossible to have any meeting or service in the basement. It is housed in one of the boxes in which the organ was shipped, and is largely for protection. I should like to know whether it would be safe and better to have a box that was just big enough to house the blower and line it with Celotex, some of the sound-absorbing material. The noise, I think, might be reduced if the blower could be connected with a pipe and extend to an unused room of the basement so the temperature of the air would be quite different. Is this probable?—H. L.

A. We suggest an enclosure large enough to house the blower and allow space for wiring around it for proper care. This should be built with studding and lined inside and out with Celotex. Your idea as to a pipe is all right. Be sure to include a flexible rubber joint on the pipe.

Q. Will you kindly give me the names of some of the organ schools of excellent standing in New York? Although I am the organist in a small church, I have never taken a lesson, and therefore have very little technical knowledge. Will you suggest some pieces that I can play as preludes? I have reached fourth and fifth grade pieces on the piano.—G. J.

A. You might communicate with the following schools: Guilman Organ School, Fifth Ave., New York; School of Sacred Music, Union Theological Seminary, New York; Modern Scientific Organ School, 2 East 11th Street, New York.

You might find the following useful as preludes:

At Evening...	Kinder	Elegy in G...	Lema
Pastorale...	Matthews	Retrospection	Hog
Melodie...	Matthews	Serenity	Warr
Lullaby...	Macfarlane	To a Wild Rose	Mac
A Song in the Night...	Mac		
Air.....	Sheppard	The Guardian Angel	Pierre
	Matheson		
	Bercesse	Delbruck	
	Clough	Leight	

Q. A little over a year ago I had a pipe organ installed in my residence. It has been such a pleasure to us that I now wish to add to it, but there is no standard by which I can judge every organist and every builder differently. So I come to you for advice. The organ I now have is a two manual, seven rank, partially unified instrument arranged in two chambers under individual expression. It has the following rank: Bourdon, 97 pipes; Diapason, 73 pipes; Sub-octave, 85 pipes; Celeste, 73 pipes; Clarinet, 73 pipes; English Horn, 73 pipes; Vox Humana, 73 pipes, as well as Harp, Chimes, Orchestral Bells and Xylophone. At present I wish to add a five rank straight chest, and I would appreciate your ideas as to which five stops to add in order to make an ideal residence organ of twelve stops.—C. M. E.

A. Not knowing the size of the room the organ has to fill, the tonal volume of your present instrument, and such items, we should make several suggestions from which you might make a selection. For additional volume you might consider another Open Diapason or Coupler. The latter stop would also give you an additional solo color. Your present scheme does not include an open Flute, so that you might consider a Canele Flute 8' and a Flute Celeste. Other stops which you might consider include French Horn, Oboe, Tuba or Trumpet, Gamba and Gamba Celeste.

Q. I have been playing the organ in church, but feel that I do not know as much about accompanying soloists as I ought. Would you suggest some stops to use? On the Great Organ are the following stops: Dulciana, Gedeckt, Open Diapason, and Flute 8'. On the Swell Organ we have Dulce, Stopped Diapason, Vox Celeste, Flute 4' and Oboe. The Pedal has one stop, Bourdon 16'. What stop would you use to accompany a soprano, alto, tenor or bass soloist? What when the choir of twenty-five voices is singing loudly, and when singing softly.—W. E. N.

A. The stops to be used for accompanying soloists will depend on the character of the accompaniment. As a general rule, use sufficient stops of 8' and 4' pitch to support the voice. For accompanying your full choir during the singing of loud passages you probably can use all your 8' and 4' manual stops, except Vox Celeste, with occasional use of couplers, and less occasionally one of the 16' couplers. Include your Pedal stop and the following couplers: Swell to Great, Swell to Pedal and Great to Pedal. For soft passages use just enough to support the voices and enable them to retain proper pitch.

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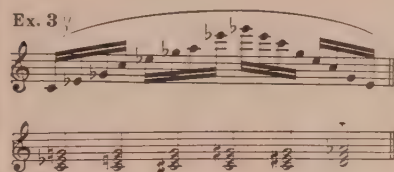
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# BAND AND ORCHESTRA DEPARTMENT

(Continued from page 708)

taken only where marks are placed. When this exercise is played in other keys adjust the signature properly and keep the original compass. When the C, G-flat, E-flat chord has been well learned then gradually add to your study a similar arpeggio of each of the half-note chords which follow it on the staff. The following:



is also to be played in all keys. As before transpose the progressions occurring in the half-note chords. The last chords in exercises 2a and 3 (marked with crosses) show the progression into a chain of arpeggios of a different key. The tendency must be overcome to accent or make loud the upper notes. Each note must be of equal dynamic value, and this can be done only by correct use of the lips. Put a slightly longer value on the lower notes, but do not accent. All these exercises should be not only mastered but made the object of daily practice. They are for tone, the mastery of intervals and a good legato. These are the chief problems confronting the flutist. For further advanced exercises of this kind see the "Moyses Studies."

In the matter of technic it would be wise to start with "Hugues, Op. 75" followed by the "Andersen Studies, Op. 33, 30 and 15." For the players wishing to acquaint themselves with modern music and its speech of whole tone, pentatonic, modal and oriental scales no better books exist than those of Jean-Jean and Karg-Elert.

Famous men who have played flute include George Washington, James Madison, Sidney Lanier, Oliver Goldsmith, Michelangelo, Frederick the Great, Hector Berlioz and General Charles Dawes.

The list of books, studies and solos given looks large; but all of them should be in the library of the serious flute player and he should know them.

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BACH—Six Sonatas, Revised by Fleury.  
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MOZART—Concerto No. 1 in G Major.  
KUHLLAU—Six Divertissements For Flute Solo.  
KUHLLAU—Seven Sonatas.

## MODERN

HUE—Fantasy.  
CHAMINADE—Concertino Op. 107.  
GODARD—Suite Op. 116.  
WIDOR—Suite Op. 34.  
CAMUS—Chanson et Badanerie.  
DEBUSSY—Syrinx, for flute alone.  
GAUBERT—Sonate No. 1.  
GRIFFES—Poem.

## DUETS

KOECHLIN—Sonate.  
KUHLLAU—Three Duos Op. 10.  
KUHLLAU—Three Duos Op. 80.  
KOHLE—Forty Progressive Duets Op. 75.  
MOZART—Six Duets Op. 75.

## TRIOS

ALBIST—Second Suite Miniature.  
BARRERE—Two Pieces for Three Flutes.  
KUHLLAU—Three Trios Op. 13.  
KUHLLAU—Grand Trio Op. 90.  
KORICH—Burlesque Op. 64—With piano accompaniment.

## QUARTETS

BENNETT—Rondo Capriccio.  
KOHLE—Grand Quartet Op. 92.  
KUHLLAU—Grand Quartet in E Minor Op. 103.  
WOUTERS—Andante et Scherzando Op. 77.  
LA MONICA—Scherzo Capriccio.  
DELORENZO—The Followers of Pan, Caprice Fantastique.

## IMPORTANT CHAMBER WORKS

BEETHOVEN—Serenade Op. 25.  
BACH—Suite in B Minor for Flute and Strings.  
MOZART—Quartet in A Major for Flute, Violin, Viola and Cello.  
LOELLER—Sonate in D Minor for Flute, Oboe and Piano.  
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GENARO—Trio for Flute, Oboe and Clarinet.  
CUI—Five Petit Duos Op. 58 for Flute, Violin and Piano.  
HOLST—Fugal Concerto, Op. 40, No. 2, for Flute, Oboe and Strings.  
DEBUSSY—Sonate for Flute, Viola and Harp.  
LAUBER—Four Medieval Dances for Flute and Harp.  
BAX—Elegiac Trio for Flute, Viola and Harp.  
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GOOSSENS—Suite Op. 6 for Flute, Violin and Harp.  
GOOSSENS—Five Impressions of a Holiday, Op. 7, for Flute, Cello and Piano.

## STUDIES

ANDERSEN—Twenty-Six Little Etudes, Op. 37.  
ANDERSEN—Twenty-Four Little Exercises, Op. 33.  
ANDERSEN—Twenty-Four Instructive Studies, Op. 30.  
ANDERSEN—Twenty-Four Instructive Studies, Op. 15.  
(Above Studies given in order of difficulty. The most important of Flute Studies)  
BOEHM—Twelve Studies, Op. 15.  
BERBIGUIER—Eighteen Exercises.  
GALLI—Thirty Exercises, Op. 100.  
GARIBOLDI—Grand Etudes of Style, Op. 134.  
HUGHES—Forty New Studies, Op. 75.  
KARG-ELERT—Thirty Caprices.  
JEAN-JEAN—Modern Etudes.  
MOYSE—Daily Exercises.  
MOYSE—Technical Studies and Exercises.  
MOYSE—School of Articulation.  
(The studies of Moyse are to the flutists what Czerny's are to pianists. Problems of flute playing treated in a scientific manner.)

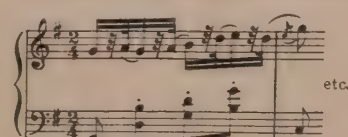
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DE LORENZO L'INDISPENSABLE—Exercises and Preludes for daily study in two parts).  
TAFFANEL-GAUBERT—Flute Method (Includes modern French solos and important orchestral studies. In eight divisions).  
WAGNER—Foundation to Flute Playing (Excellent for beginners. Explanation accompanies each lesson).

## Tricky Rhythms

By SARAH ALVILDE HANSON

FOR CATCHY time, such as is here shown,



it is well to apply the "trick" of first get-

ting the following bass in mind and then making the very short preceding note jump or drive to the one which is to sound with the bass, whether found in the next measure, line or page.

This has solved many troubles with pupils who have had difficulty in the playing of such groups of notes. Most difficulties have just such a simple solution.

"Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all."—Liszt.



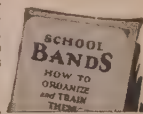
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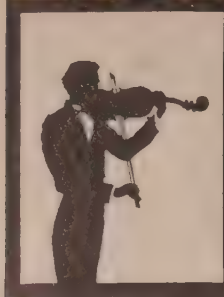
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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



## Control of the Bow at the Nut

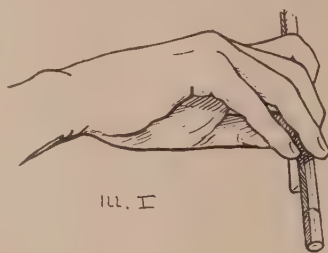
By FELICE DE HORVATH

SO MANY student violinists display lack of control at the frog of the bow and a "gasping for breath" at the moment of change that an article on the management of the bow at this critical point may prove of benefit.

Despite all that has been said about flexible shoulder, elbow and wrist, it is in the fingers themselves that most of the trouble is found. Since the bow is held by the fingers it stands to reason that, unless they participate in the general scheme of controlled flexibility, the quality of tone which the rest of the arm produces is not transmitted to the strings. The fingers have a difficult part. First they must hold the bow, and the stick is heavy. Unless these fingers are exercised they do not become strong enough to carry the weight of the bow and at the same time "give" with the necessary flexibility. An exercise which should be given to pupils as soon as they learn the prescribed positions of the fingers on the bow is that one which Carl Flesch mentions in his admirable treatise, "The Art of Violin Playing." It has come to us from Belgium and has been used for a long time by European teachers as an eminently simple but most effective means of obtaining a smooth change.

First let us give attention to a few simple directions as to how to hold the bow. All violin technic has undergone a radical change in the past fifteen years. The low bowing arm has been replaced by the straight line arm. The loose, right-angle hold of the bow has given way to the firm first-finger hold obtained by a strong inward turn of the arm. The thumb is on its extreme tip against the jutting-out point at the nut of the bow, so that the entire top of the thumb may be pressed against the wood of the bow. In order to get the whole surface of the tip of the thumb the arm must be turned decidedly inward. The

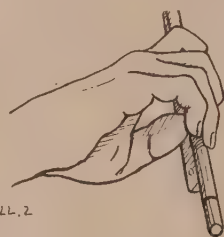
third finger is then brought over the bow until it rests opposite to the thumb. The first finger lies on the stick pressing laterally at the bend of the second and third joints.



ILL. I

The little finger rests on the bow with its extreme end just touching the stick.

This hold of the bow will give maximum power with minimum effort, but the same position cannot be maintained through both up and down bows. The principle of tone production varies with the direction of the stroke. We must "push" the up bow; we must on the contrary "pull" the down bow. In the preceding illustration the hand is in the correct attitude to push an up stroke. The little finger is straightened out, the hand is well turned inward, while the first finger is obviously gripping firmly. When in the immediate vicinity of the frog the fingers should smoothly bend until they are in position:



ILL. 2

The hand, wrist and fingers are now ready to pull the down bow.

In practicing this motion, the wrist and hand are allowed to droop over the arm of a chair. The fingers when relaxed point directly to the floor, while the hand hangs downward from a loose wrist joint. Now the hand is lifted. The wrist from the chair arm, and each finger is curved as deeply as possible, the knuckles being made to fall into a straight line. The process should be repeated many times. The student should feel the relaxation of the fingers as he drops the hand; he should feel the definite bending of the joints as he raises the hand.

Next let the student take a pencil in his fingers, hold it as though it were a bow and go through the exercise of straightening and bending the fingers. At first the little finger will slip off but with practice all will soon be kept in absolute position on the bow (or pencil) yet have complete command of the change in finger position.

After this motion becomes easy with a pencil the student should take his bow and try it. He will find it very heavy and awkward at first, but let him persevere. The muscles become accustomed to it in a surprisingly short time. Now let him point the bow tip toward the floor and make the finger change, then point it up in the air and do likewise. Hardest of all it is to hold the bow parallel—the same position in which one will eventually bow and—get perfect control of the stick while making "imaginary" strokes hovering just over the surface of the strings. Not until the violinist has a control that prohibits any slipping from his fingers will he be able to manage the change so that it will make that smooth, liquid glide from the up bow into the down, so desirable a part of the first-rate violinist's equipment.

After much preliminary practice the student is now ready to apply the stroke

to his strings. Let him place the bow the A string near the middle and straighten the bow. In order to push the bow he nears the frog very slowly and gradually he stops the upward motion from shoulder and replaces it by the bending of the fingers. This bending continues up motion of the stick for at least inches, and the flexible wrist is automatically lowered till, when the fingers have been bent as much as possible, the wrist will have flattened itself and is in readiness to pull the down bow. The student must watch particularly for things. First, the actual bending and relaxing of the fingers must be practiced until it is a habit. Second, an imaginary must be given the bow from left to right in order to push it up the string at the moment of bending the fingers. Third, the student must discover the psychological moment at which to begin making the change that the finger motion will be complete when the bow exactly reaches the string.

In spite of this lengthy word explanation it is a very simple little motion taken in connection with a good, flexible wrist and fore-arm, will result in a clear sound that is practically unheard. Much time should be spent in bowing just over the strings, never allowing the bow to touch. If the muscles are strong enough to support the bow in this way and, while doing this, make a slow, quiet change, the student will find that he has an excellent good control of the bow when he finally puts it to the strings. This is worth practicing for. Many people with excellent control in other parts of the bow show lamentable lack of control at the nut, and their playing is full of over-short notes at the top of the bow, giving a restless, hurried effect while their tone has a rasp most distasteful to the fastidious ear.

## Measuring Progress

By SID G. HEDGES

BY USING the same curriculum of studies for almost all of his pupils the violin teacher will come to know the course so well that he will be forewarned of probable dangers and likely errors.

Besides, this gives the teacher a standard of measurement. Supposing the average time taken to get through a particular book of studies is twelve months: if two pupils take respectively eight and eighteen months the teacher has a really sound basis on which to judge their capacities.

To point out to a pupil that he is lagging behind the average time-table is often a sure way to encourage him to increased efforts. This is especially so when the delinquent knows fellow-pupils and is reminded of the dates and figures of their achievements.

The teacher is always wise to encourage his pupils to a happy camaraderie and to give them opportunities for friendly rivalries.

When two pupils happen to have begun on the same book of studies in the same week stimulating contests may be started. In such circumstances both students will naturally work at high pressure and so will accomplish much more than when such a stimulating urge is not present.

Though it is not advisable to make rigid determinations to get through a certain amount of new work within a given time, yet it is wise to settle some rule that will insure constant progress.

Whatever the condition of one's ability and technic there is always room for advancement. Even the most accomplished player does not rest. Paganini once declared that he never performed a piece in public until he had played it over from top to bottom seven thousand times. The violinist at that rate, will not be likely to acquire a repertoire too large and unwieldy, if he gives his whole time to mastering solos.

Any student will do well to fix



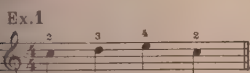
before him—"This year I will improve my vibrato or I will learn as many Standard Overtures as possible." At the end of the year he may look back and measure his progress. The scrutinizing of one's ability is often encouragement and an antidote against the blues. To look back and say, "Six months ago I could not have played that *spiccato* passage, and now it is well!" is bound to have a cheering effect. The surest method of measuring progress is by doing sight-reading, for it shows up clearly the level of one's ability.

Another convenient standard for measurement of the amateur player is his ability to play scales and arpeggios. If he can play only two-octave major scales this year and next year can play them over three octaves, then there is an obvious progress marked. Definite higher gradings may be established when all scales can be played, major and minor, when chromatics can be performed in three octaves, and when scales in thirds, sixths and octaves can be performed with slurred bows. Such steps as these do not merely signify the learning of a fresh fingering but the definite improvement of the whole technic.

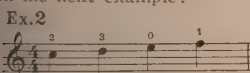
## When Must I Use the Fourth Finger?

By ROB ROY PEERY

A young violin student is often perplexed regarding the use of that bothersome and unmanageable fourth finger, the open string would do just as well. "Use the fourth finger!" How teachers repeat this to a listless and straggled pupil! A few obvious but definite rules might be formulated so the young pupil can reason out for himself. A number of violin methods that do not introduce the fourth finger until the position is reasonably secure often have an advantage, especially for those with small hands. In the first place, let the student understand that the fourth finger is a help rather than a hindrance! The following notes:



played in separate bows, are typical cases where the fourth finger is allowed. On the other hand, the notes are written in the next example:



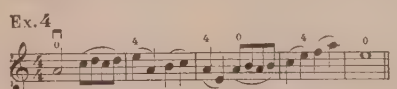
pen string is not only permissible but more easily played. From the foregoing, a rule might be drawn, namely, if the note following the

fourth finger tone is on the same string, use the fourth finger; if not, use the open string.

A further example from Kayser, Op. 20, No. 1, will illustrate this clearly:



Where notes are slurred in one bow, however, it is generally advisable to play each bow on one string and thus avoid unnecessary shifting of the bow. Here again the fourth finger is an aid. The following excerpt:



from the well-known *Romance* of Alard will illustrate this.

Arpeggio passages, designed with one note on each string to facilitate a rapid and not-difficult bowing, furnish yet another use of the fourth finger and open string. The fingering given in the following measure:



from No. 10 of Kayser's Op. 20, simplifies the bowing of the passage to a great extent.

## The Heart of Ysaÿe

By ROBERT BRAINE

Here in the United States we do not take great composers and instrumentalists seriously as do the people of Europe. A really great musician is a national hero in the country of his birth. He is considered in the same light as we consider a president, a great general, an emigrant, a great inventor, or a famous orator. In Belgium, the country of his birth, Eugène Ysaÿe, the world-famous violinist, of whose death was recently published, was such a national hero, and his life and life history will long be treasured as a bright star in the archives of the nation.

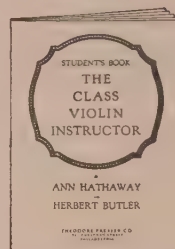
The entire nation mourned his death, and a stately monument will arise to mark his genius. A cablegram from Brussels says: "The heart of the late Eugene Ysaÿe, master violinist, will be presented to the city of Liège (Belgium) by his children, it was announced today. His musical library and studio will also go to Liège, his birthplace."

Musical hero worship of this character, it is needless to say, gives a tremendous incentive to the study of music. When the people of the United States honor their musicians as do those of the old world, music in this country will take a mighty leap forward.

"Thus, human in its power and pathos, superhuman in its immortal fabric, the violin reigns supreme, the king and queen of all instruments—and, in the hands of a Paganini, a Joachim, an Ernst, or a Sarasate, the joy and wonder of the civilized world."—HAWES.

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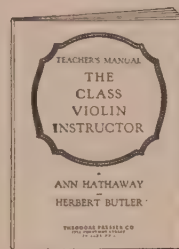
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# Buying a Bow.

F. F.—In justice to its advertisers, THE ETUDE cannot undertake to recommend any certain makes of violins and bows. However, the bow-makers you mention in your letter stand high in the trade and have made excellent bows. You cannot go wrong if you get a bow made by any of these makers. However, get a good violinist to pick one out for you, if possible, as bows, even of the same grade and offered at the same price, often vary to some extent in quality.

# Spanish Makers.

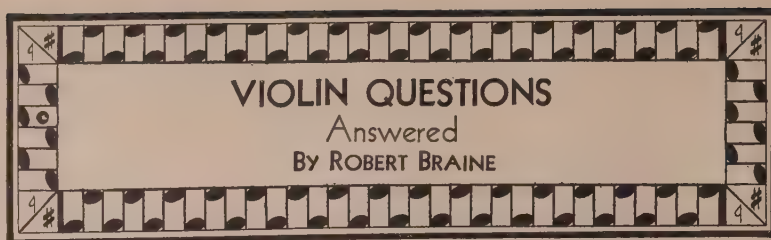
A. Z.—As a start in violin making, you might send for the little work, "The Violin and How to Make It," by a master of the instrument." 2—Tonk Brothers Company, music dealers, Chicago, Illinois, carry a large line of tools and materials for violin making. 3—There was a Spanish violin maker, C. Razonzo, who made violins at Barcelona, Spain, in the seventeenth century; but authorities do not give the exact date of his activities. There were no doubt a number of Spanish makers before the time of Stradivarius, but I do not know of any of note. The number of Spanish makers who worked during the time of the Cremona masters was extremely limited.

# Albani Violins.

R. C.—There were at least seven violin makers named Albani, and your letter fails to state which one made your violin. A leading authority says of Matthias Albani who was the most noted maker of the name: "Tyrolean violin maker, Bozen, 1650-1709. He was a pupil of Nicola Amati and made very high class violins that, in many cases, can readily be mistaken for Cremonese work. His father, Matthias Albani, Sr., was also an eminent violin maker who made violins resembling those of Jacobus Stainer." The labels of the former read: "Matthias Albanus Fecit, Bulfani in Tyrol" (here the date is given). There are many Albani's.

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No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeits and give no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

with spurious labels; so you will have to have your violin examined by an expert to see whether or not it is genuine. These violins vary in price, according to quality. I find two listed by leading dealers, one at \$750 and one at \$1,000.

# What is There to Do?

W. M., Jr.—The Question and Answer department is made up exclusively of answers in reply to questions sent in by ETUDE subscribers. Your letters says: "It seems that more people who write to you are interested in the value of their violins than the more important matter of how to play them." This is quite true, but as the public chooses the topics, our only comment must be, like that of Mark Twain's concerning the weather, "there does not seem to be anything that can be done about it."

# Typewriting.

E. R.—I do not think that the typewriting which you do will injure your fingers in the least for violin playing. Personally I have used the typewriter all my life, for correspondence and for literary work, and have never noticed any bad effects, as far as my violin playing has been concerned. I should consider the typewriting a benefit rather than an injury to the fingers.

# Grading of Violin Music.

P. M.—Grading of violin music does not depend solely on the positions. That is, if a piece is marked "Grade 5," it does not mean that the player must be proficient in the first five positions to be able to play it. Grading is done according to the general difficulty of a composition. One piece, which does not go above the third position, may be more difficult than another which has passages in the fifth or sixth. 2—Among the most beautiful Irish melodies are Kathleen Mavourneen, Come Back to Erin, Believe Me if All Those Endearing Young Charms, The Harp that Once Through Tara's Halls. These can be obtained in both easy and difficult arrangements.

# Ruggieri Imitation.

C. P.—Francesca Ruggieri was a famous violin maker of Cremona. His violins are valuable, some of the choicest specimens being listed as high as \$7,500 by American dealers. There are many imitations; so I am afraid

there is not more than one chance in a hundred thousand that your violin is a genuine instrument. No one can tell anything about its value without seeing it. You will have to send the violin to an expert.

# Ruggieri Violin.

W. D. R.—A correct Ruggieri label should read as follows: "Francesco Ruggieri, detto il per Cremona" (followed by the date). The label you send does not seem to be correct. However, it is impossible to judge a violin from a written description. Read advice to violin owners, at the head of the Question Department in THE ETUDE. The chances are enormously against your violin being genuine, as there is an immense number of imitations. Still, it is not impossible. If you want to go to the expense, you could send the violin to an expert.

# Measurements.

W. O.—Oswald A. Schilbach, well-known violin maker of New York City, kindly supplies the measurements you require, as follows: distance in inches from nut to top of bridge, for full sized double bass, 44½; three-quarter sized double bass, 42½; half-sized double bass, 40½; violoncello, 27½.

# String Ensembles.

B. S.—Your letter fails to state what instruments are available for your ensemble work. You had better choose players of about the same grade of ability and decide just what sort of a combination you wish to form. You can get music arranged for the following combinations: two, three or four violins; string trios for violin, viola and piano, for violin, cello, and piano, for violin, flute and piano and for violin, clarinet and piano; quartets for two violins, viola and cello, and for two violins, cello and piano. There are many other combinations besides these. If you have only violins, you could form an ensemble of two, three or four violins and piano. As soon as you learn just what instruments are available and the grade of music they are qualified to play, get your music dealer to supply you with several compositions, of the proper grade and suitable for such an ensemble. It is impossible for me to advise you further, because I do not know what players you have available.

# Unvarnished Violins.

F. L. B.—Many of the large music houses carry in stock "violins in the white," that is, unvarnished, which you could re-grade and varnish yourself.

# Rehairing the Bow.

E. R. O.—You will find full directions for rehairing violin bows in the little work, "The Violin and How to Master It, by a Professional Player." It takes a large amount of experience to do this work properly; so, if there is no one in your town who can re-hair bows, it would be best to send your bow by mail to a music house in the nearest large city.

# Counterfeit?

J. G. M.—The Stradivarius label in your violin is correctly worded; but the great majority of labels in old violins are counterfeit. The only way to find out definitely what your violin is is to send it to an expert. Read advice to violin owners at the head of this column.

# Boller Violin.

J. D. S., Jr.—Michael Boller (Poller) was a rather obscure German violin maker who made violins in the Mittenwald (Germany) about 1788. His labels read, "Michael Poller, Geigenmacher, in Mittenwald, an der Isar. An. -" (the date follows). The date of the label from which this was taken is 1803. Isar is the name of a river and "Geigenmacher" means "fiddlemaker" in German. Boller was not of much importance, as biographical works of violin makers give him only two or three lines.

Although not famous, some of these old Mittenwald makers turned out violins with surprisingly good tone. I find a Boller listed for sale in a recent American catalogue at \$200. Some specimens might be worth more and some less.

# Judging Talent.

M. T.—I get so many letters like yours, and they trouble me greatly, because it is impossible to answer them in a satisfactory manner. You ask me to advise you as to whether or not you are fitted to become a professional violinist. How is it possible for me

to advise a complete stranger whom I have never heard draw bow across the strings? I should want to hear you play and examine you as to talent before I could advise you. You seem to have great enthusiasm and a love for music, which is a point greatly in your favor. As you say your parents are Jewish, maybe there is some wealthy individual in your town who would pay for your musical education. Failing in this, you might try to save up a few hundred dollars and take lessons at some conservatory in the large city nearest to your home. If your talent progresses are then satisfactory you might be able to find part time work, so that you could continue your studies. As you are a competitive beginner at nineteen years of age, I can hardly advise you to try to become a professional violinist. You have had too long a start. Before you do anything, however, you had better try to get a hearing from some good experienced violinist, and get his opinion as to your talent.

# Modern Copy.

W. F. S.—Your violin is a copy of a Stradivarius, made by a modern German violin maker in Saxony. I cannot give you any idea of its value without seeing it. I can not find any details concerning this make in any work on the violin. Read advice to violin owners, at the head of this column.

# Perfect Tuning.

V. M. L.—I cannot give you any idea of the value of the violins without seeing the Neither of the two makers you name is any special note, although either or both may have made some good instruments. A violin is not made by a famous maker, its value will depend solely on its tone and good workmanship. 2—I do not exactly understand your second question. If the strings of the violin are true, I do not see why the instrument should not be capable of being tuned perfectly. 3—if the fingerboard is perfectly level, but has little grooves where the fingers have pressed the strings, and other humps and hollows, a new fingerboard will help; or, if the old fingerboard is thin enough, a skillful repairer can shave off the surface until the defects are eliminated.

# The Teacher's Part.

T. C., Jr.—As you are under the instruction of a good teacher, he would be the one to teach you the correct movement of the wrist. You will learn much more readily from him than you will from any amount of printed instructions. 2—Holding a book under the arm while bowing will help some, but you must do this only while practicing on the E string, with the upper half of the bow. If you tried to use the book under your arm while practicing on the back strings, it would fall down, owing to the raising of the elbow. 3. By all means continue your lessons as long as you can find a good teacher. If you will read the lives of great violinists you will find that practically without exception they had years of instruction from eminent teachers.

# French Violins.

J. D. S., Jr.—Both Jacques Boquay and Pietro Pacherelle made excellent violins, although their violins are not nearly so valuable as those of the other great French makers, Vuillaume and Lupato. The price you name for which these violins are offered to you are quite reasonable, always provided that they are genuine and good specimens of preservation. I cannot give you any advice as to which violin to buy without seeing them both. Even Stradivarius made some mediocre violins. You ought to get the opinion of an expert on these violins before buying either of them. He will tell you if they are genuine and what they are worth.

# Gauging Ability.

M. H.—Without hearing you play, without having any way of judging your talent, any advice which I might give would be largely in the nature of guesswork. The best thing would be for you to go to the nearest large city and play for an eminent violinist, a real musical authority, and let him estimate your talent. If his verdict is favorable, you ought to try to attend a conservatory in a large city for a year. At the end of that time you could judge whether or not you were fitted for the musical life and were willing to make the sacrifices which it would entail. At your age and with rather doubtful and limited start you had, you could hardly hope to become a violinist or symphony player. You might, however, become a violin teacher or a public school music teacher. The latter would probably be best.

# Out of Repair.

J. H., Jr.—Your violin cannot possibly sound well with four long cracks in the top and the sound-post in the wrong place. Take it to a good violin repairer, and have it in order. 2. Lessons from a teacher who is best, of course, but, if no teacher is available, lessons by mail are better than no instruction at all. 3. THE ETUDE does not specifically recommend certain schools. It is to its advertisers. 4. Its advertisements would make greater headway with the violinists without a teacher than with the other instruments you name.

# Metronome Marking for "Adoration"

O. B.—One artist might play a movement more quickly or more slowly than another. The speed you mention, for the first movement of Adoration by Borowski, is quite too fast. I like to hear it about M. M. 60. The second movement (allegro) is effective at M. M. 116. 2. Adoration is the most important element of a violin playing at any age or stage of progress.

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## Royal Musicians

(Continued from page 704)

st I refused but she compelled me to it. She inquired whether my Queen played best. In that I found myself to give her the praise."

at a pretty picture of the coquettish, Queen—for this was before she was and red-wigged—and the adroit, facile mat!

is not necessary to refer to the love of Scottish people—from their Celtic—for music. It was inborn and their partook of it.

nes I of Scotland was a musician and master. Tassoni said of him that he only wrote sacred compositions for voice but found out of himself a new of music, plaintive and mournful, differing from every other." One might characterize that as a good description of music in general.

ns III was both a singer and instrument—so much so that his lairds came that "he delighted more in singing upon instruments than he did of the Borders."

the marriage of Margaret Tudor, a sister of Henry VIII, with James IV of Scotland in 1503 was a union of two royal dynasties. James V is reputed to have written two songs, "The Gaberlunzie" and "The Beggar's Mealpokes."

ary Queen of Scots' fondness for music is a matter of history and we remember she was listening to Rizzio playing on lute when the assassins broke into the and murdered him.

ary's son, James VI of Scotland and England—called the wisest fool in stendom—left no evidences of his al qualities other than that he retained three virginal players who had been musicians during the three previous s. His son, Charles I, however, was illful player on the viola da gamba, as his teacher Coprario, said to be first English musician to Italianize his, which had been John Cooper. les also probably played the organ for earn that Coprario composed for him pieces for that instrument.

### A Secret Pleasure

ALTHOUGH Oliver Cromwell, "the uncrowned King," was a Puritan of Puritans, he had a secret love for music. Despite the fact that the Commonwealth had proscribed all musical instruments, playing on them or permitting rs to play thereon ("It is the duty of ts to abstain from all appearance of and not to make provision for the flesh ullill ye lusts thereof"), Oliver retained ofessional musician as a member of oushold, and he appointed John Wil-Professor of Music at Oxford. When mament ordered the organ in Magdalen ege, Oxford, taken down, Cromwell it erected in Hampton Court Palace re it was played upon "to his great ent"—sometimes, it is said, by the t Milton.

With the later Stuarts we hear little of ic, but with the coming of the Georges e the ascendancy of German music and visits of such master musicians as n and Handel, and the knowledge and eciation of Beethoven.

n France we find many members of alty who had a valuation of music ch was manifested by the granting of rs and gifts to performers and a dit encouragement of the development of hestras and opera.

ouis XIII we know was particularly d of the ballet and frequently took t in it himself. For many years the eeful, dainty air, *Amaryllis*, bore the in- scription "composed by Louis XIII," but

this was not true. Of late years it has always been labelled "favorite air of Louis XIII."

The Sun King, Louis XIV, also delighted in taking part in the ballet—before he came under the austere rule of Madame Maintenon.

### Patroness of Gluck

THE LATER Bourbons showed no predilection for the art, with the exception of Marie Antoinette. The Queen of Louis XVI was an accomplished musician having, in her girlhood, Gluck as her master. Later it was through her influence that he came to Paris where he produced several of his best-known operas.

After Gluck's return to Vienna, she selected Piccinni as her Court Musician. That the Queen sang we know from her taking part in Rousseau's little opera, "Le Devin du Village," and other pieces at the royal theater in the Chateau of Versailles. In many ways she exerted her powerful influence in the encouragement and development of the best music at the French Court.

The family of the Bonapartes seems not to have given much time or attention to music though we must always be grateful to Napoleon for his generously befriending Piccinni when he was in want by giving him a gift of money and creating for him a place in the Conservatoire. To Napoleon also we owe in a large measure the improvement and development of military bands and music.

Hortense de Beauharnais, Josephine's daughter and therefore Napoleon's stepchild as well as his sister-in-law, as she married his brother, King Louis Bonaparte, was a musician of talent. In 1809 she composed the music to the words *Partant pour la Syrie* which, during the reign of her son, Napoleon III, was the national air of France, the revolutionary Marseillaise having been interdicted.

Peter the Great had a curious manifestation of music—if it can be so called. During his childhood he was surrounded only with toys of a warlike nature which of course included drums. As a result he became the best drummer in Russia, and, when he was visiting in foreign countries and heard orchestras or bands play, he always insisted upon "taking over the drums" to show his prowess.

In the former ruling family of Saxony there were five who composed pieces of merit and notice: John George the Elector (1613-80), Maria the wife of Frederick Christian, Elector (1724-80), Anton, King of Saxony (1755-1836) and his daughter Amelia, Princess of Saxony (1794-1870).

The rulers also of Bavaria have been noted for their love and encouragement of the art. We have only to mention Bayreuth and Wagner to recall the gifted but unfortunate King Ludwig II of Bavaria and his passionate love of music.

### Frederick the Benefactor

CONTEMPORANEOUS with Johann Sebastian Bach, Prussia was ruled by Frederick the Great, perhaps the greatest musician who ever sat upon a throne. His is the most romantic of all stories of musical monarchs. He found Germany a musical desert and left it vibrant and vivid with a zeal for the art from which the whole world has profited. There is no phase of music that did not feel the benefit of his encouragement and patronage. He not only founded the Berlin opera but provided it with an excellent orchestra and engaged the best talent as artists.

Frederick began the study of music at the early age of seven but the poor lad had to study in secret as his father, Frederick

(Continued on page 752)

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## The Philharmonic-Symphony Society

(Continued from page 706)

### Bergmann the Revolutionary

"BERGMANN was nothing if not daring," says Huneker. "His temperament was fiery, sound his musicianship. Bergmann's far ranging ambition and curiosity prompted him to espouse the cause of the revolutionists, Berlioz, Wagner and Liszt." It was he who brought out the *Overture* to "Tannhäuser," and, in 1857, the *Prelude* to "Lohengrin," in 1863, the *Overture* to "The Flying Dutchman," and, in 1866, the *Prelude* to "Tristan and Isolde," only one year after the first performance at Munich.

In 1876, however, his long term of office was brought to an end. "Mr. Matzka, his faithful lieutenant for many years," became the temporary conductor, and "at the end of the season the Society found itself without a conductor, and popular interest in it at ebb tide."

There were two chief reasons for the wane in popularity. One was the attitude of the public toward some of the new features of management—the feeling that too much "Music of the Future" was put on the programs, and that the Society was sacrificing its early ideals for the newer one of money-making. The other reason was found in the great success of the symphony concerts of Theodore Thomas.

### Thomas' Policy

"THOMAS, a remarkable violinist, had been playing under Bergmann, had, in conjunction with William Mason, been leader and program maker of the Mason-Thomas Quartette, and had conducted various orchestral organizations. Now the Brooklyn Philharmonic had appointed him to conduct its concerts, and from those experiences to the tremendous enterprise of organizing and conducting an orchestra of his own was, for him, only the logical next step. His ideal differed in two ways from that of the New York Philharmonic: his players were to devote themselves exclusively to his symphony concerts and his programs were to be so arranged, so adroitly fortifying a hated "symphony" with popular favorites, that he could be sure that the public would come to his concerts and would gradually learn to endure, at least, the symphonic numbers. Once that step was certain, he had no fears as to the gradual growth of the ability to enjoy the symphony.

His experience proved that he had measured correctly the capacity of his public. "Mr. Thomas," says Krehbiel, "depleted the ranks of the Society of many of its best players. His steady maintenance of a band for his concerts only gave him a great advantage over the Philharmonic Society, and the attractiveness and freshness of his programs seduced many of the Philharmonic's subscribers from their old allegiance."

After much consideration of its problems the Society engaged Dr. Leopold Damrosch as conductor. "He entered upon his duties with extraordinary zeal," to quote Mr. Krehbiel, "and his one term in the office of conductor is a memorable one in the artistic history of the Society; but the people still withheld their smiles. There was but one solution of the problem, which was to end the rivalry between the two organizations."

### Where all Virtues Congregated

TO CONTINUE with James Huneker, "It is no exaggeration to state that Theodore Thomas did more for orchestral music in North America than any previous conductor. His influence was profound and far-reaching. His was a household name wherever a love of good music was

to be found. He literally formulated controlled musical taste the length and breadth of the land. He was the art of our musical destinies, and sometimes he played the tyrant. . . . His personal press on the performances of the Society was noteworthy. He could not be to have formed its tradition in interpretation, for Bergmann had preceded him. But he moulded the younger men, some of whom are now mature members of the organization (1917).

"A relentless drill master, gifted nature, cultivated by experience, with most miraculous hearing, he could at rehearsal put his finger on every weak spot. Never before had the technical standard at the Society been raised to such a pitch. Surety of attack, brilliancy, sonority, temperamental energy, were all to be heard in conjunction with tonal purity and range; above all, a massive foundation of quality that made and still makes the performances of this orchestra unique in the age of superlative orchestral playing."

"Mr. Thomas was catholic in his programs as was never any conductor preceding him. He literally taught us how to listen to beautiful music from Bach to Richard Strauss (he introduced that composer's 'Symphony in F minor'). The labors of the Society were not unobscured in Europe. That such music should be heard in our 'barbarous gas-lit land' (Charles Baudelaire phrased it) was strange indeed."

With the exception of one season, during which Neuendorff held the baton, Theodore Thomas conducted until 1891. When he removed to Chicago, Anton Seidl succeeded him.

### A Taste of Wagner

"WAGNER and Liszt were gods," writes Huneker. Bergmann had begun a valiant fight for Wagner and as great a labor of love for Liszt. The notable programs of Leopold Damrosch, who gave long excerpts from "Ring des Nibelungen" in the very year the Bayreuth Festival Theater was opened with these same operas, carried on the voted effort to present this new music to the public. And when Seidl came, he followed the same paths. He had been trained in the Liszt-Wagner school; was of fiery Hungarian temperament; his Beethoven readings "made venerable bones rattle." When he read the "Fifth" and "Seventh" symphonies, "conservative subscribers sat up and took notice," writes Huneker. "Battles royal were fought with the music critics. That oboe solo was prolonged, to give one example, in 'Fifth Symphony,' was a rock of offense. Today the Seidl reading is a commonplace." But he brought to his audience splendor, and "the more spacious music of Wagner, Liszt and Tchaikovsky."

Upon the sudden death of Seidl, Franz von der Stucken conducted for a time. In 1898 Emil Paur was chosen to direct and won many friends for his forceful personality and broad style. In 1902, Walter Damrosch, son of Leopold Damrosch who had conducted in 1876, held the baton. His catholicity of taste was one of the striking traits of the early conducting of this famous musician.

For several years following, the Society invited world famous conductors to make brief visits, thus giving its subscribers opportunity of becoming acquainted with many personalities and methods. Eduard Colonne, Gustav F. Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, Safonoff, Richard Strauss, Willem Mengelberg, Max Fiedler and others represented eight different countries. Safonoff

(Continued on page 750)



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## A Musical Game of "Composers"

By F. L. HANLON

YOUNGSTERS will spend hours playing "Authors." One can make an interesting musical game similar to this. Backs of old tickets may be used or blank ticket-cards which can be bought at the print shops for thirty cents a hundred or in lesser lots. Ten groups are required of four cards each, the lettering thus going up to and including the letter "J."

Some old magazines must next be hunted up and four small pictures (alike if possible) of each of ten composers be cut out. Old ETUDES will be a fruitful source of information. The November issue, 1928, had on page 814 such a group of suitable pictures, as also did the February issue of the same year, page 88.

Other magazines may contain full-page "ads" for talking-machines illustrated with similar small pictures of great composers. Of course if one does not have access to such magazines one could buy Perry pictures and still have an inexpensive game.

After the cutting out of pictures, paste them on the centers of the cards. Pictures of Beethoven should be put on four cards, each having the same letter name, "A," for instance; four of Schubert on "B" cards and so on. Make a list of three compositions of each composer. Take again the cards lettered "A." Upon one of these cards print or type "Beethoven" under the letter-name of the cards and over the picture. Under the picture print the names of the three compositions. Upon each succes-

sive card put the name of one of the compositions over the picture and the composer's name and the other two compositions under it. Proceed in this way with the other two cards of the same letter-name, a different word, however, being chosen in each instance to be placed at the top. Thus the same words are used on each card of the group but in different arrangement.

Proceed in like manner with the other letter groups using a certain composer's name, picture and compositions for each letter group.

The game calls for from three to six players. Each group of four similar cards (alike as to lettered name and picture) is called a "book." The cards should be shuffled and dealt one at a time to the players, each having an equal number or as nearly so as possible. Each person arranges his cards according to "books" or letters.

The player at the left of the dealer begins the game by calling from any other player for a card he needs to help him complete a "book." If the person called upon has the card, he must give it to the caller who may then repeat the process of inquiring for a card. When a card he has asked for is not in the possession of the person to whom the question was directed, his turn is up and the next person on the left calls. So the game proceeds until all the cards have been formed into "books." The person having the most "books" wins the game.

## Treasure Hunt

By MARIE STONE

A FINE game with which to open a music party is "Treasure Hunt." For this game draw on small slips of paper various music signs such as notes, rests, holds and slurs. Draw only one sign on each slip and have five or more slips for every guest present.

Prepare the papers and hide them before the guests arrive, window casements, picture frames and vases providing good hiding places.

Allow so many minutes for the hunt and then have each person write on a larger piece of paper the names of the signs he

or she has found. Award the prize to the one who has found the greatest number and named them properly.

For children use only simple music characters; but for older people write the names of well-known composers on the slips, having the players tell in what respect they are best known and what nationality or what school of music they represent.

Hunting for the slips breaks up the formality of the party, and the naming of the signs acts as a review for the players.

## The Piano: Then and Now

By G. A. SELWYN

TODAY the piano has a compass of more than seven octaves, but H. E. Krehbiel reminds us that this has not always been so. The quotation is from "How to Listen to Music":

"In Beethoven's day the pianoforte was still a feeble instrument compared with the 'grand' of to-day. Its capacities were but beginning to be appreciated. Beethoven had to seek and invent effects which now are known to every amateur. The instrument which the English manufacturer Broadwood presented to him in 1817 had a com-

pass of six octaves and was a whole octave wider in range than Mozart's pianoforte. In 1793 Clementi extended the keyboard to five and a half octaves; six and a half octaves were reached in 1811 and seven in 1851. Since 1851 three notes have been added without material improvement to the instrument. This extension of compass, however, is far from being the most important improvement since the classic period. The growth in power, sonority and tonal brilliance has been much more marked, and of it Liszt made striking use."

*"The oratorio is the highest form of music and stresses the religious thought, which is the foundation of all good government. In religious thought there lies the one adequate remedy for the evils which beset society. It teaches respect for the nation's laws, duty toward parents, neighbors and teachers, and reverence toward God. The virtues of charity, humanity and service cannot escape one who regularly partakes in the rendition of fine musical works, and the leanings toward the literary, the scientific, the aesthetic, the ethical, the cultural, the religious, which exist in all to a greater or lesser degree, will find their fullest possible development."*

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## Coördinating Instrumental Music Program

(Continued from page 707)

instruments during the regular beginners' periods. In a like manner the music library for both the grades and the high school can be kept in one place. Sometimes it will be found possible to use in the grade band music which the high school group has outgrown.

By having control over the beginners' classes the alert teacher can keep to a fair standard the instrumentation of his grade school band. If the school owns all of the music, as is advisable, when possible

each piece should be stamped with school stamp. Music lost or destroyed the students should be paid for or replaced by them. It is well to change the instruction books for the grade band at least a year. This procedure gives variety to the pupils who remain from the previous year and also permits the introduction of new material. In this way, if a student has been a member of the band for years, he will have completed at least three band books.

## Musical Jargon of the Radio

(Continued from page 696)

The march will generally consist of two distinct elements—the *Initial March* theme and a *Trio* of which the melody will be flowing and more subdued. There will be usually an *Introduction* or *Fanfare*, and there may be a *Coda*. In the more elaborate marches a contrasting second theme may be introduced between the *Initial Theme* and the *Trio*. The tempo is generally about  $\text{♩}$  (♩ in sextuple measure) = 108 to 120.

The march may be in double measure, compound double (sextuple) measure or in *alla breve* time. The latter is most often in the type known as the "grand, the triumphal or festival march," such as the *Tannhäuser March*, the *Wedding March* of Mendelssohn and the *Coronation March* from Meyerbeer's "Le Prophète," which are more sedate and dignified than the military march, with  $\text{♩}$  = 69 to 76 as about the usual rate of speed. It appears also in the Sousa type of *Military March*.

The *Funeral March* is an exception, in that it usually has four slow beats (about  $\text{♩}$  = 66), or steps, to the measure.

\*\*\*\*\*

**Masque:** A rather spectacular drama of a somewhat mythical or legendary character, performed on the stage to the accompaniment of music and with the assistance of the ballet.

**Mass:** (Latin, *Missa*, mee-sah; German, *Messe*, mess-ay; Italian, *Messa*, mess-ah) The musical service attending the celebration of the Lord's Supper or Eucharist, generally applied to, though not limited to, the service of the Roman Catholic Church. It consists of six distinct parts: the *Kyrie Eleison*, the *Gloria*, the *Credo*, the *Sanctus*, the *Benedictus* and the *Agnus Dei* with its added *Dona Nobis Pacem*. With its almost limitless variety of emotional content of this group of sacred themes, what wonder that nearly all great composers have devoted to the Mass some of their finest inspirations.

\*\*\*\*\*

**Matinata:** (Italian, mah'-tee-nah'-ta) A morning song; an *Aubade*.

\*\*\*\*\*

**Matins:** (1) The first of the Canon Hours. For it were written the *Responsories* of the "Gregorian Repertory" and many of the *Antiphons* of that collection.

(2) The hymns and prayers of the early morning service.

\*\*\*\*\*

(Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")

## MASTER DISCS

(Continued from page 702)

two lovers. Their love-song follows. At the end, the lovers vanish in an orchestral storm.

Although Albert Coates conducting the London Symphony gives us a vivid and vital performance of this work (Victor discs 11091-92), we do not feel that he does complete justice to the poetic tenderness of the middle section.

### Strauss Recordings

AFTER reviewing two sets of Richard Strauss' Suite, "Bürger als Edelmann," we believed no more would be necessary to be said; but, now that Victor comes along with album M 101, the subject is reopened. The complete suite is given here on four discs played by the Vienna Philharmonic Orchestra under the direction of Clemens Krauss who to our way of thinking gives a buoyant decisive performance of this obviously manufactured music. That Strauss is ingenious no one will deny. Yet ingenuity does not make up for a lack of inspiration. The Victor set is a good one without being an outstanding one. It is a pity that the piano which plays a definite and vital part in Strauss' instrumentation cannot be heard in this

recording in the first movement and is heard any too frequently thereafter. The other recordings were considerably better from this standpoint.

Johann Strauss, universally known as "Waltz-King," has been liberally represented on records, but never in an album set prior to Victor's C 15. This was an original and interesting idea which deserves a better execution than it has received. The album gives us a group of five waltzes which unevenly represent the sparkling genius of the composer. They, however, stand out worthy of our attention: they are *Thousand and One Nights*, *Artist's Life*, and *Village Swallows*, of them played by the Vienna Philharmonic Orchestra.

Brunswick brings us a particularly interesting recording in that of the first movement from d'Indy's "Symphony of Mountain Air." There is exuberant rare precision and a rugged nostalgia to this music which places it indelibly in our consciousness. It is exceptionally well played by the Lamoureux Orchestra under Albert Wolff with Mlle. Darré at the piano, and the recording is brilliant and like (Brunswick disc 90176).



## VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

(THE ETUDE has received the following inquiries upon vocal matters and has requested Mr. Frederick W. Wodell, well known voice teacher and writer, to answer them.)

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

I am a young teacher about to open my class in singing. I am troubled as to how I should require my beginners to study scales with sustained tones, or with scales and chords, leaving the use of sustained tones for several beats for work.

Suppose that upon no pitch whatever the beginner start a tone of a quality suitable to cultivated ears. Evidently some preparatory work leading to an appreciation of tone-quality needs to be done. Singing of any sort is undertaken. Suppose the pupil is able to start a tone with good quality, but invariably fails to sustain the quality for more than a few seconds. Sustained tones are not for him at this stage. There are some pitches and tones on which the beginner can exhibit a tone of better quality than he can give upon any pitch and vowel. Experimentation will lead to this. Begin there with short tones, and gradually, changing pitch chromatically and using other vowels as experiment the good results. With some pupils the thought of "holding" a tone means "holding" the vocal apparatus to the detriment of quality. For such, short tones on one pitch and short scale and chord passages, downward, then downward, upward, upward, upon easiest pitches and "best" tones, are indicated for first study. No two organs are alike; no two vocal pupils require exactly the same treatment. The principle underlying the teaching may be the same; the application of the principles must be according to the varying needs of the pupil. There is an "art" of teaching, as well as an "art" of singing.

## Singing Sharp

I have for a pupil a ten-year-old boy who is singing Haydn's My Mother may Bind my Hair (key of A), with a tone and smooth style; but now and then, to my astonishment he sings sharp for all phrases. This is a comparatively recent development. Formerly he sang consistently upon the pitch. When he gets into this tone, nothing that I can say is of any use to him. I just have to let him sing for a day or two, when he usually sings in perfect tune. What would you recommend?

If you are sure that this boy's "ear" is all that he can rightly distinguish semi-tones of pitch in other voices, and intone himself from dictation, as a usual thing, his sharpening is due to anxiety (or fear) and always brings rigidity into the vocal instrument. He is unconsciously "tensing" to a higher pitch than the one required. Such a pupil "relaxing" exercises for the jaw, neck and body generally; get him off himself and concentrate upon the quality of his music; lead him to experience joy of singing a pretty tune and making words plain.

## Material for Four Years

Will you give suggestions as to technical material for a four-year vocal course for young women?

Graded material for work on breath-control, responsive freedom of the parts of the vocal instrument, tone production, diction, development of the use of resonance and use of the power of "color" tone for expressive purposes can be found within the pages of the following books: "68 Synthetic Exercises," Frederick W. Root; "The Art of Singing," William Shakespeare.

Graded musical material for use with the student in the shape of scales, arpeggios, orna-

ments and sustained tones, and special exercises with words, in several languages, sufficient for the whole four-year period, if thoroughly covered, can be found in "101 Master Exercises," compiled from the works of great teachers by Alexander Hennemann.

For first-year vocalises, to be used with vowels, or with syllables, or both, as the instructor may determine, nothing can exceed in usefulness the following: "Eight-measure Vocalises," F. Sieber.

These are carefully graded, eminently vocal in character, and skillfully written by a thorough musician and clever vocal teacher. They are published in keys appropriate for the various classes of voices. Some teachers will wish to omit No. 36 during the first year.

For further material the following graded sets of vocalises, one for each year of study, and printed in proper keys for each class of voice, may be used: "Masterpieces of Vocalization," edited by Max Spicker; or "The Art of Vocalization," edited by E. Marz.

## The Cherished Legato

I am having difficulty with one of my young men pupils about the singing of a New York City baritone who recently gave a recital before our Women's Music Club. This singer constantly over-emphasized one or more syllables in the word, and frequently brought out with too much strength the consonants employed. Naturally we in the smaller cities look to an artist coming from a metropolis for a model in the way of good singing. My young man was filled with admiration of the baritone's work, and since has been endeavoring to imitate his style of delivery, notwithstanding the fact that I have tried to show him that the gentleman sacrificed the legato unnecessarily for the sake of special intelligibility, and "barked out" many syllables in what I thought to be an attempt to sing with an emotional and "dramatic" effect. What would you suggest?

A. Evidently your pupil is of the "younger generation" which lacks somewhat the respect felt by former generations for their elders and teachers. Tell him that "All is not gold that glitters," that not every professional singer hailing from a large city or appearing in "Grand Opera" is necessarily a safe model to follow for tone production or style in delivery. The distinguishing characteristic of artistic singing, as contrasted with speech, is the exhibition of the sustaining of beautiful tone (the sostenuto), and the very close connection of tone on different pitches and syllables (the legatos). On the contrary, the speaker chooses his own pitches and stays as long or as briefly as he wills upon any pitch. Nor is he troubled at all as to the legato question. No speaker wishes to be accused of using a "sing-song" delivery.

The New York Recitalist was evidently one of those sincere persons with whom the "Word" comes first and "singing" takes a secondary place. This after all is a somewhat refreshing change from the too common attitude of singers of making "tone" their chief concern and failing to bring out the words with clearness and meaning. Show him that the words can be pronounced with distinctness, finesse and tone coloring, and at the same time the "flow" of the stream of tone be preserved. This is a finer and higher form of art than that of the public speaker. Demonstrate to him by your own singing that either one "sings" (sustains and closely connects tones while pronouncing distinctly) or one does something else which may be very good of its kind but positively is not "singing."

## History Cards

By GLADYS M. STEIN

ONE WAY to interest children's music teachers in the life stories of the great composers is to write the story in short sections, each section on a small card.

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Shuffle the cards and pass them out to the different pupils, who have meanwhile taught themselves in a circle, allowing each child thirty seconds to study a card before passing it on to his neighbor.

When each card has passed completely around the circle, give the pupils a chance to tell or write the story. This is hard to do because since the cards were mixed the pupils have to sort and arrange the varied information in their minds before telling it.

The biographies on the reverse side of the Reward Cards (published by musical publishing houses) are suitable for the game, and the winner may be given a card as a prize.

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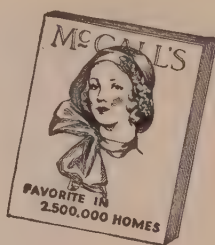
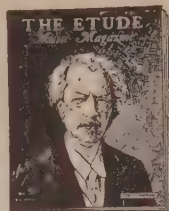
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## The Philharmonic-Symphony Society

(Continued from page 746)

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a Russian conductor, "of audacious methods" followed, and in 1909 Mahler came to conduct. He reduced the number of players from one hundred and twenty-five to one hundred, and with his thorough discipline brought the orchestra to a high state of finish. Spiering and Strinsky succeeded him.

**The New York Symphony Society**

IN 1878 Leopold Damrosch had organized a Society called the New York Symphony Society, and this Society, as well as the Philharmonic under Thomas, had been energetic in producing the newest compositions which appeared in Europe, often, indeed, securing manuscript copies of this new music. In 1885, at the death of Leopold Damrosch, his son, Walter, succeeded him. This organization continued to give concerts until 1903, excepting for one year when Damrosch devoted himself to composition, and the year 1902 when he conducted the Philharmonic. In 1903 he organized the New York Symphony Orchestra, on a cooperative basis, but in 1905 this was found to be unsatisfactory, and the concerts were resumed with the old form of organization, in which all financial responsibilities were assumed by the guarantors, and the "Symphony Society of New York" functioned as in its early days. For one season Felix Weingartner alternated with Damrosch in conducting.

It was the custom of this orchestra to make tours to many cities and towns, and, in 1920, Mr. Damrosch made an extended tour of Europe, with his orchestra. The New York Symphony Society at this time was giving twenty-eight concerts in New York during the regular season, besides summer concerts.

In 1928-1929 it was found expedient to combine the two orchestras into one large body of players, under the leadership of three or four visiting conductors, and this arrangement remains in force at the present time.

**Membership Ruling**

WHEN THE Philharmonic Society was founded, there were Actual Members (numbering seventy), and Associate Members, all professors of music. The Associate Members were to be admitted to rehearsals and concerts, and to be preferred for actual membership in case of vacancies. If members were absent from concerts or rehearsals they were subject to fines. Each actual member was to receive at least twenty-five dollars for each season and the necessary rehearsals, "and as much more as the surplus funds will allow, according to the discretion of the Government."

In the first season the members themselves contributed one third of the money received from subscriptions and the sale of tickets. In the second season Associate Members, all professional, were admitted to the Society, and in the seventh season the list of Associates had grown to one hundred and thirty-two, both professionals and amateurs being included. On this list appeared for the first time the names of women. There were nineteen of them, and their coming eventually worked a great revolution in the affairs of the Society.

The generosity of such men as H. C. Quin, R. Ogden Doremus, John Hallgarten, Joseph N. Drexel, Joseph Pulitzer, and, among the women, Mrs. Francis G. Shaw, and Mrs. G. R. Sheldon, came to the assistance of the Society at critical moments, and made its future possible.

The growth of the institution in recent years, both in artistic accomplishment and in physical expansion, is due primarily to

the activity and generosity of the Society of Directors, of whom Clarence Mackay is chairman.

Today there are one hundred and twenty regular members and frequently as many as twenty extra players are engaged for performances of works requiring auxiliary players.

The players now have a fixed salary and an energetic committee is in charge of a pension fund.

Not only has the large annual subscription been met through the efforts of the board, but through them the orchestra has been able to play to audiences outside of New York, appearing regularly in Philadelphia, Washington, Pittsburgh and Baltimore. It also offers a large number of free scholarships each year to gifted school children.

**The Orchestral Season**

THE SEASON of the Philharmonic Symphony now lasts from October to the end of April. For the past twenty years the orchestra has re-assembled eight weeks of out-of-door symphony music at the Stadium of the College City of New York.

Other famous names of conductors have been associated with the Philharmonic in recent years are Wilhelm Furtwängler, Clemens Krauss, Sir Thomas Beecham, Erich Kleiber, Bernardino Molinari, Leopold Stokowski, Arturo Toscanini.

In 1930, the orchestra, under Toscanini, made a pilgrimage to Europe in the name of international artistic understanding, good will and appreciation. This tour was a landmark in the history of the institution. It played twenty-three concerts in fifteen cities, in nine countries, during a period of five weeks. It was received everywhere with an enthusiasm which was nothing short of acclamation.

**The Society Up to Now**

THE SEASON of 1930-1931 was the eighty-ninth in the history of the Society. It gave, besides the regular concerts, two series of Young People's Concerts, and one series of Junior Orchestra Concerts, participating in one hundred and twenty-nine concerts in twenty-nine weeks during this season. Of these ninety-two were regular subscription concerts divided as follows: at Carnegie Hall—two series of thirteen Thursday evenings, two series of thirteen Friday afternoons, two series of eight Sunday afternoons, two series of nine Saturday evening Students' Concerts at the Metropolitan Opera House—two Sunday afternoons; at the Brooklyn Academy of Music—six Sunday afternoons. Fifteen Young People's Concerts were given on Saturday mornings at Carnegie Hall, divided into two series of Children's Concerts and one series of Junior Concerts. Thirteen out-of-town concerts were played, five in Philadelphia, four in Baltimore, three in Washington, and in Hartford. Two membership concerts for the benefit of the Orchestra Pension Fund were given on December 18 and March 12. Arturo Toscanini conducted sixteen weeks of the season, from November 10 through November 23, December through January 18, and February through April 19, the end of the season. Erich Kleiber directed the first six weeks. Leopold Stokowski the fortnight of November 24 through December 7, Bernardino Molinari five weeks of January 19 through February 22. Ernest Schelling conducted all the Young People's Concerts.

Twenty-five soloists appeared in New York and Brooklyn seasons, including (Continued on page 757)



## The Country Class

By CONSTANCE S. ROE

MUSICAL education in the rural communities is a field too often overlooked by qualified teachers. The situation now stands, this is almost wholly taken over by someone with a lot of leisure time—a young married woman, perhaps, or some other local citizen decides to make this use of her spare time simply because there is no qualified person in the community for that purpose. The field is wide and possibilities for a big and profitable career are practically limitless.

After all, when one has spent one's lifetime in metropolitan study, might not an alluring prospect—a home in the country, a small car, a free life in the open air and peace and quiet a-plenty in a rural study?

Well, there is the country-wide prospect of a town of five thousand people, with a free life and its accompanying low expenses. The balance would seem to tilt perceptibly for this mode of living. Just a small, expensive studio in a city, with a few, high-pitched, notes of pupils and one's own life high and expensive accordingly.

There is no need to vegetate. If one is a teacher or even if one has a good musical foundation and some teacher's training, one can go on studying and practicing in the country. A small car, cheaply purchased these days, will take one to the city once each week so that one can keep on with one's own advancement. Country people want their children to have lessons. If the "new teacher" is a tent, friendly and in sympathy with the ways and lives she is assured of success. But their eagerness and open friendliness should not be attributed to a lack of intelligence. They keep in touch with the times these days, with their radios, their

daily newspapers and their own high-powered cars.

**Directions for Locating in a Community**  
THERE FOLLOWS a plan for a successful music class in an average efficient farming community.

A teacher locates in the county seat. She has her studio in her home, which is customary in the smaller towns. She must advertise in the local paper. An announcement run steadily in every issue and paid for at yearly rates is often advantageous. She must attend church and mingle with the people in their community activities. Doubtless her class in this town will not take all her working time. So she should select a small town in the county which seems to be the center of its little territory and advertise through its local paper also, with the announcement that one day a week is set aside for teaching at the home of a selected pupil there. She should choose one or two such towns in different directions from her headquarters at the county seat until she has as many pupils as she wishes.

Recitals by both teacher and pupils will draw attention from all sections of the community.

There should be acquirement rather than relinquishment of high ideals and artistic intentions when one leaves for the country. In five years' time the teacher can own her own home, and her car. She can buy a farm and satisfy the "back to the soil" instincts.

The country communities need qualified teachers. They need some one to teach their children. And they need organized study clubs, history classes, appreciation classes and current events discussions. They are more than willing to cooperate with a teacher who will direct them.

## Getting Prospective Music Students

By A. E. RICE

IS VERY often very discouraging for a prospective music teacher to get a sufficient number of students to make it pay from the start. There are numerous ways, however, to find boys and girls who will be interested in taking lessons on musical instrument.

It is often possible to get the use of a church or schoolroom for an evening and a free musicale to boys and girls, having as many as possible who can play some instrument take part in the program. This itself begets a spirit of cooperation. It enables one to become acquainted with the youthful talent of the neighborhood—a great convenience.

The program should consist of varied recitals and arrangements, for it is to be remembered that the success of the venture depends a great deal on the effect produced by the youthful audience. It is a self-reposition. The teacher-to-be is subtly giving the youth the idea to start taking lessons on some particular instrument.

During a short intermission it would be a plan to pass questionnaires among the audience similar to the following:

Give age:.....Name:.....Address:.....  
Name musical instrument preferred:.....  
Have you ever taken music lessons?.....  
How long?.....  
Have you a musical instrument?.....  
What kind?.....  
Could you possibly arrange to take music lessons? .....

Fortified with the knowledge thus gained through this simple plan the prospective music teacher can soon have all the pupils which her time will permit. For, by calling on each individual prospect, probably eight out of ten could be persuaded to take a certain number of lessons on some particular instrument.

It is a good plan to make up an orchestra of those who can qualify and have them meet one evening each week. New students may be taken as fast as they can qualify. It is surprising how hard each will strive to get to the point where he, too, is good enough to be one of the orchestra. It is wise to give the children a hint about the orchestra at the time of the musicale, for such prospects make a big difference in the attitude of the children as well as in that of the parents.

"The need of humanity for the spiritual delights of arts and letters must be fostered in the face of all difficulties in this age of materialism."

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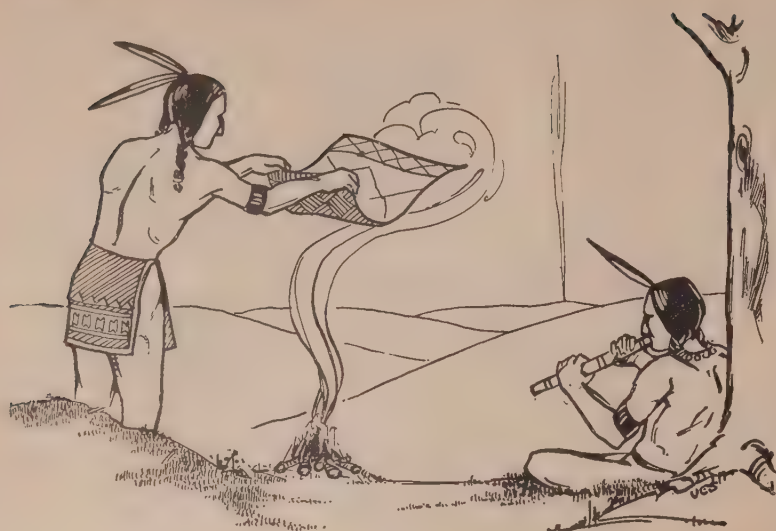
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## Royal Musicians

(Continued from page 745)

William I, was a cruel, narrow, stubborn tyrant caring only for war and hunting and had a curious jealousy for the boy's love for music as well as for his other talents.

Psychologically it would be interesting to know if the contradictions in Frederick's character as a man were not the result of the ill-treatment and beatings which he received as a child from his father.

The father and son were wholly antagonistic, the former caring only for war, the son for poetry, literature and music. The story of how the jealous suspicious parent after having arrested and imprisoned his heir would have killed him if he had dared and how he did kill Katt, the Prince's friend and companion, is too well known for repetition.

It was not until Frederick was sixteen that, on a visit to Dresden, he heard opera for the first time. It made an indelible impression upon him. It was then that he heard Quantz, the greatest flute virtuoso of his day, and decided to make the flute his instrument. He engaged Quantz to come to Berlin, and the latter remained his faithful and devoted friend for life.

Frederick's father brutally forbade Frederick tuition under Hayn, the Cathedral organist, and Quantz, or instructors or musicians of any kind. The result was that as Crown Prince he was obliged secretly to engage musicians as servants and to play duets with his valet.

Immediately upon becoming King, as if to make up for the deprivation of his unhappy years, he lavished money upon the development of his love in every way. He made Berlin a center of music, and this led to an awakening of the art throughout Germany.

It is a curious fact that with his fondness for French literature that he disliked French music even more than he did that of Italy. He passionately admired that of Germany, and the widespread love of music through all Germany is largely due to his fostering care of vocal music in the schools.

### Composer and Performer

IN HIS ZEAL for the development of opera in Berlin, King Frederick chose the subjects for the librettos and even wrote some of the texts. He wrote some of the best scenes and frequently composed arias, though he did not write an entire opera.

He was a genuine patron and skilled performer of chamber music. Loving his flute as he did, he composed for it one hundred and twenty-one sonatas.

When we consider the demands upon the time of the King—for he was a busy monarch—we are amazed at the amount of music he produced. He composed nine operatic arias for various operas of Graun, three cantatas, two overtures, four concertos for the flute and thirty-four army marches. He was far from being a dilettante as he had an abundance of ideas and thorough knowledge of the technic of the art. While it is true there is not much originality in his compositions they reveal the soul aspirations and longings of the monarch.

A few years ago the writer had the unusual privilege of hearing one of the King's overtures performed by the New York Philharmonic Orchestra under Mengelburg. While not a great composition it was thoroughly musical and interesting as a study of harmony and history.

Music was not a pastime with Frederick but a passion. If circumstances had not forced him to be the greatest warrior of his time, he would have been the leading musician of his day.

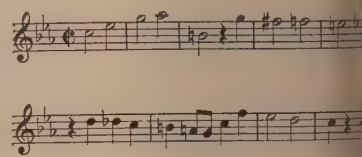
One day while the King and his coterie

of musicians was trying a new sonata the monarch the ill-sounding progress in fifths offended the musicians. Ph. Emanuel Bach emphasized the forbidding measures but made no comment, and other players kept their counsel. Quantz cleared his throat violently but said nothing as he could not embarrass the King before others. A few days later Frederick secretly consulted with Banda, his court master, and under his advice changed the offending passage, jokingly saying, "must not let the phrase cause Quantz's throat."

Gérôme, the great French painter, given us the familiar picture of Frederick practicing on his flute. If the artist chosen the morning of April 7, 1747, could have depicted the memorable scene when one of the greatest of composers came to pay his respects to one of the greatest of kings.

### One Monarch Visits Another

FREDERICK was about to play a concerto with his circle of musicians when glancing at his morning list of visitors, exclaimed, "Gentleman, old Bach has arrived!" and ordered that the master not to change his clothes for Court, to come as he was. Frederick led Bach through the Court apartments showing no less than seven Silbermann pianos—the piano being a quite new instrument. Remembering Bach's remarkable power of improvisation the King played on a clavin the following simple melody, requesting the great man to improvise upon it.



Whereupon Bach improvised four, five, six-part figures for an hour, worthy of the greatest contrapuntal genius the world ever known, while the King and his musicians were speechless with astonishment and delight.

Frederick the Great's sister inherited the same love of music as her brother and composed with ability and distinction.

Among the rulers of more modern times we presume that Queen Victoria would be the first to qualify among the ranks of musicians. As a girl and young woman she had the most exacting and excellent training and throughout life always manifested a deep interest in all things musical. That she played duets with Mendelssohn when he visited England will linger in the memory of her accomplishments.

As an illustration of her ability as an accompanist, the story is told that, on occasion, a vocalist singing before Her Majesty was handicapped by a jealous accompanist who purposely played badly. The Queen showed her displeasure by saying that she would show how an accompaniment should be played, seated herself at the piano and played that to the song.

Victoria's consort, Prince Albert, was a studious and trained musician. The Queen notes in her diary with emotion heard at her Golden Jubilee in Westminster the rendition of her husband's Te Deum in which the English national anthem was interwoven.

Their son, the Duke of Edinburgh, afterwards Duke of Saxe-Coburg-Gotha, was not only a proficient violinist but, as President of the Royal Amateur Orchestra

(Continued on page 757)



# The Art of Singing for the Radio

(Continued from page 705)

is best under a steady and constant sound and will balk at any extra put upon it.

## Learning the "Tricks"

URALLY, the singer will wonder how to control the voice; for it is necessary to vocal expression. The voice must be raised and lowered in otherwise the offering will be most

There are various "tricks" that must be in order to minimize the limitations of the instrument. In the first place the singer must learn the volume limitations of the microphone as compared to her part of the voice; and the control room man must be in this. She must keep always in the power limitation of the microphone. When coming to a forte passage, the head must be slightly turned from the microphone so that a part of the waves will strike the instrument and therefore will crowd it. This is a trick that can be learned and which will be found to much towards the success of a properly eliminating unpleasant qualities.

the singer should always keep the microphone on a level with the voice

itself, since the best effects are thus obtained. There is a definite engineering reason why the voice registers better when the sound waves strike the instrument on a horizontal line. Since all microphones are now adjustable by means of a screw arrangement, the retaining of this condition is a very simple matter.



The artist should maintain a constant distance from the microphone and not move backward and forward, which will cause a change in the level of the voice. To be sure the artist may move backward on a high or forte note, instead of turning the head.



The effect is the same; but this is dangerous, since control by moving away from and nearer to the microphone is not so reliable and requires great skill. Facial expression and gestures mean nothing whatever over the radio and therefore one must train oneself to sing at a microphone, not thinking of an audience.

## MUSICAL BOOKS REVIEWED

### Verdi

By CARLO GATTI

ography that throbs with life. The begins by admitting his almost adoration of the subject of his discourse. Which, he never allows this to obtrude before the object of his interest and the only makes the pages of the volume with an enthusiasm which infects the reading them. The style is easy, graceful and never pedantic. For the miller with the Italian language, here is an unusual treat; and it is to be hoped in an early translation will be forthcoming use the host of Verdi lovers familiar with the English. The second volume, will complete the treatise, is anticipated the keenest interest. Price: \$4.00 per Volume. Publishers: Edizione "Alpes."

### The Musical Traveler's Guide in Europe

By ELEANOR BRIGHAM

lors have always seen it that we are in chronologically in the dark. Numerical stories tell when so and so was born, of his life and in what year he died. Nor are we left alphabetically in doubt, we but know the initial letter of a person's name and have some idea of the of the succeeding letters, his life will be pieced for us if we but split the of any encyclopedia. So it is with some delight that we find we are not to be geographically in the dark either. This little book lists the names of some few and localities in Europe—cities, islands, etc.—giving after each the significant of happenings of that place. And how lively becomes animate under this treatment. The little town of Bergen, Norway, the Old Bull and Giesse in Fossumbrone, the Petruchio in given Papal permission to music. Some twenty houses in Vienna that Beethoven, pursued of landlords, moving easier than settling difficulties, some city, richest of treasuries, lived Brahms, Bruchner, Czerny, Gluck, Lanner, Leschetizky, Mozart, Schubert, Strauss. Besides the lore of cities, there is, in the of the book, an interesting listing of towns with, opposite, the museums connected with, and the objects associated with them. In a very true sense, this booklet covers it—and not only covers it but makes it

grow fruits most sweet to the traveler's taste. Pages: 66. Price: \$1.00. Publishers: Charles W. Homeyer and Co.

### America and Her Music

By LAMAR STRINGFIELD

As an outline for music clubs this fulfills its purpose in forming, with some fifteen suggestive subheads and titles, an incentive for the writing of club papers. The field of music in America is pretty well charted, though its actual hills and hamlets are left for traversing by the club members themselves. Pertinent musical programs are appended to each chapter. 74 pages. Price: 50c. University of North Carolina Press.

### Music in Mediaeval Scotland

By HENRY GEORGE FARMER

To those to whom Mediaevalism connotes a period of plagues and poverty, to those who have been "fed up" on Scotch jokes which are neither Scotch nor jokes, to those who think of music as something of the present only, with no echoes from the past—to these this book will be warm hands reaching out to take them where Music, the Middle Ages and Scotland kindle a fire of joyous living. Here, through the ministrations of the author, the old lairds in their castles find great "pleasance" in listening to music; here the pipers on *shawm* or *quissel* announce the hours of the night; here the "harpers" play many a simple air for the good comfort of all. 23 pages. Illustrative plates. Price: \$1.00 net. Publishers: William Reeves.

### Hebrew Music

By DAVID EWEN

The volume in hand begins with the earliest traces of Hebrew music, finds fruit in each period of the long biblical developments, traces melodic progress during the years of dispersal and relaxes its vigilant scrutiny only after summarizing the most recent achievements in Jewish composition. Some curious slants on Jewish music make colorful the chapter on the *payyatin*, and the "Hebrew idiom" becomes a thing definitely to be recognized by the uninitiated after a perusal of the chapter on modern tendencies. Bloch's enormous influence is not overlooked. The volume ends on the up-note of optimism. 65 pages. Price: \$1.25. Publishers: Bloch Publishing Company.

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The Art-Song—that perfect wedding of two temporal arts—has always been the florescence of a people who enjoy both energy and culture. America's creativeness in this field is therefore indicative of her rich background as well as of her youth.

The procedure of the author is to pass from song to song, taking each in its historical and human setting and pausing to catch its essential fragrance. Around quaint corners of American history some beautiful flowers of melody are thus sighted, blooming in the ground of sure progress and quick inspiration.

This is a book of rare distinction and great practical value. Our libraries contain many volumes upon the art song in general but this is the first momentous book upon the unusual art that has been developing in this field of the song in America.

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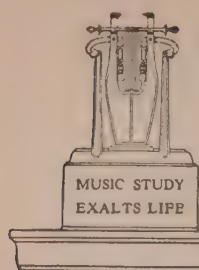
Price: \$3.00

Pages: 279.

Numerous notational examples.

Publishers: Oliver Ditson Company.





# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## MONTHLY NEW MUSIC

During the teaching season thousands of piano, voice, violin and organ teachers take advantage of our offer to keep them supplied with New Music fresh from the press. This New Music covers practically all phases of teaching requirements and provides a ready supply of non-hackneyed material, supplementing the regular studies and exercises. Teachers often tell us that these monthly assortments meet nearly all their needs in their respective fields. The piano music, for example, includes many first and second grade pieces, also more advanced numbers (which seldom go beyond the fifth grade). The songs are divided between the voices and include both secular and sacred selections. The violin and organ numbers are designed for teaching and recital purposes.

Any of these classifications may be obtained on approval ("On Sale") and the unused music is all returnable for credit. There is no purchase obligation and no expense except a nominal charge for postage and the cost of the music used or kept.

Our "New Music On Sale" is in the nature of a practical service to music teachers rather than a music selling plan and we invite all teachers to avail themselves of this service.

## KEEPING A LEVEL HEAD

Perhaps the following success thoughts do not belong on this page. There is nothing musical about them and they have nothing to do with our business of merchandising music. However, we feel that any ideas that help us may help others and we are glad to pass along these very excellent and stabilizing principles. Two of our officers found them upon the bulletin board of the Bradley Polytechnic Institute of Peoria, Illinois, and induced President Hamilton to send us a copy. Musicians must always remember that regardless of their musical accomplishments, they must maintain principles upon which others in all callings depend for success.

1. Before forming or expressing an opinion, remember there is another side to the story.
2. Do not announce what you intend to do. It may be very inconvenient to carry out your intentions.
3. Avoid superlatives and generalizations.
4. It is folly to find fault when it can do you no possible good.
5. Do not make the mistake of thinking that the accomplishments and pleasures of life are the intrinsic factors of existence.
6. Do not monopolize conversation upon subjects with which you are thoroughly informed, but upon which your hearers are not.
7. Recognition of good service, good performance and ability, should be given voice and expression. It is always appreciated.
8. Put yourself in their place and meditate upon what you would do if similarly situated.
9. Do not speak ill of a competitor; it reacts.
10. To be reliable is, in life's career, of greater value than to be brilliant.
11. Remember the kindness of leaving unsaid that which injures others.
12. Beware of those persons who, to make themselves momentarily interesting, traduce others. Your turn will probably come.

## TIME TO SELECT CHRISTMAS MUSIC

Approaching the task of preparing "write-up" on Christmas music in the middle of August just at the culmination of most intensive heat wave is a real and, yet, it merely emphasizes the point that we wish to make in this paragraph. Just as the work necessary in getting out each issue of THE ETU MUSIC MAGAZINE must be done weeks months in advance, so indeed must church musician be preparing well in advance for the music festivals incident to the various events in the church year they come along.

Thus, we find ourselves, at the time issue is put in the mails, in the position realizing that Christmas is but a few weeks off, and that if we are to have a musical program in our church season in keeping with the dignified joyousness of the occasion, it behooves us to be thinking about the make-up of this program. It may be a Cantata, Oratorio, Pageant, or a miscellaneous program combining songs, Solos, Duets with perhaps excerpts from one of the standard Oratorios? of these offer opportunities for some effective musical accomplishment and each classification the catalog of the T. DORE PRESSER Co. excels with appropriate numbers.

We would remind you again that that is necessary for you to do is to send us a post card explaining the type of service for which you are to supply the music and our well-trained staff will be glad to select for you the numbers required. Our practical experience of responsible positions in our city churches is brought to work by many in our selection department. Our "On Sale" system enables you to secure these numbers for inspection—return to be made within thirty days.

Several choruses particularly effective are:

*Break Forth Into Joy*, by Baines  
*Bethlehem's Star*, by Ambrose  
*Angels' Christmas Message*, by Gree  
*Calm on the Listening Ear*, by Stult  
*Emmanuel*, by Dale  
*It Came Upon the Midnight Clear*, by Baines

*Behold, I Bring You Glad Tidings*, by Hawley  
*O, Little Town of Bethlehem*, by Stult  
*There were Shepherds*, by Spross  
These solos are especially recommended  
*Worship Christ, the New Born King*, by Hammond  
*Our King Has Come* (2 keys), by Nlinger  
*The Dawn of Hope* (2 keys), by Hammond

*Song the Angels Sang*, by Stult  
*The King Cometh*, by Marks  
*In Old Judea* (2 keys), by Geibel  
Our four-page folder, "Christmas Music," gives a complete listing of Anthems, Vocal Solos and Duets, Pipe Organ Numbers, Sunday School Services, Carol Lectures and Christmas Entertainment Suggestions for Public Schools, Sunday School and Special Recitals by Music Pupils. This folder, and the descriptive folder Christmas Cantatas, will be sent free upon request.

## CHANGES OF ADDRESS

When requesting changes of address, please give both the old and new address. Our files are arranged geographically by state and town and the above information is absolutely necessary.

## Advance of Publication Offers—October, 1931

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ALBUM OF ORNAMENTS—PIANO.....	30c	HOW TO PLAY THE HARP—CLARK .....	1.25
BLACK KEY DUETS—FOUR HANDS—MABEL MADISON WATSON .....	35c	LIGHT OF THE WORLD—CHRISTMAS CANTATA—MRS. R. R. FORMAN.....	35c
CLASS VIOLIN INSTRUCTOR—BOOK TWO—HATHAWAY AND BUTLER.....	25c	MAGIC BOWL, THE—CHILDREN'S OPERETTA—TREHARNE .....	35c
DEVOTIONAL SOLOS—SONGS FOR CHURCH AND HOME .....	40c	ORGAN ACCOMPANIMENT AND REGISTRATION—CHAS. N. BOYD .....	2.00
EASIEST ORCHESTRA COLLECTION—PARTS EACH .....	15c	PIANO PATHWAYS—BOOK TWO—BLANCHE DINGLEY-MATHEWS .....	30c
PIANO ACCOMPANIMENT .....	25c	SOUSA ALBUM—FOUR HANDS.....	50c
FAMOUS BALLET MOVEMENTS—PIANO.....	35c	SPRIGHTLY RHYTHMS—PIANO.....	35c
FESTIVAL OF THE NATIVITY, THE—CHRISTMAS CANTATA FOR TWO-PART CHORUS—W. BAINES .....	30c	STORY OF NANYUKA, THE—PIANO—JOHN MOKREYS .....	40c
FIRST LESSONS IN DICTATION—GILBERT.....	40c	SUNDAY MUSIC FOR VIOLIN AND PIANO.....	45c
GIRL'S OWN BOOK—PIANO.....	35c	UNISON SCHOOL SONGS .....	20c
		WINTER—PIANO SOLO COLLECTION.....	30c

*Sunday Music for Violin and Piano*, will place in the hands of the violinist of moderate ability an album suitable for use in Sunday Schools, Churches, religious gatherings in the home, or any other meetings where music of a quiet mood is desired. During the preparation of this fine new book, orders may be placed for a single copy at the special price in advance of publication of 45 cents, postpaid.

## FAMOUS BALLET MOVEMENTS

FOR PIANO SOLO

Ballet music always has been popular in piano transcriptions. In considering the subject of ballet music in general, many famous composers come into mind beginning possibly with Gluck, not to go further back, and continuing on through Meyerbeer and others of the operatic school—Gounod, Delibes, Wagner and many others. We have selected the most noted gems in

effective and playable piano arrangements for this album.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

## FIRST LESSONS IN DICTATION

By RUSSELL SNIVELY GILBERT

One of the best methods of training at the same time, both the ear and the analytical faculty, is through writing down things as they are heard. Ability in this direction is attained through writing down exercises or significant musical bits logically presented in dictation lessons. This work includes a manual giving complete instructions and the exercises in full for the teacher's dictation via the keyboard, and a writing book for the pupil.

The special introductory price in advance of publication for the two books together, offered in single combination only, is 40 cents, postpaid.

No man can produce great things who is not thoroughly sincere with himself.

—LOWELL



## SPRIGHTLY RHYTHMS

FOR THE PIANO



Every experienced piano teacher knows that music in which the pupil can feel or see something stimulates an interest in study. Often such pieces are labeled "characteristic" or "descriptive" and so titled as to help the student get the intent of the composer. However, here is a collection of pieces, none of which need a title to help the pupil get the spirit of them. Some suggest the dainty tripping ballet dancer, others conjure to mind a whole group of charming dancers performing rhythmic figures, some humorously convey a picture of jolly darkey jiggers yielding to the appeal of "foot music" and there are even a few which give the smart, clever rhythms of the graceful and agile tap dancer. It is easily understood how pieces of this character will have a strong appeal to pupils in the second and third grades.

Undoubtedly, those interested in easily played piano music for accompanying simple ballet dances, line dances or tap dances also will make good use of this collection.

Orders now may be placed for a single copy of this book at the advance of publication cash price of 35 cents, postpaid.

## SUNDAY MUSIC FOR VIOLIN AND PIANO

There are many excellent volumes of violin and piano music on the market—our own catalog contains a number of splendid volumes for concert, recital and teaching use—but we are now preparing an album to be made up of pieces especially suitable for playing at religious gatherings. Just as our several excellent books of Sunday music for piano supply the needs of pianists called upon to play for religious gatherings, this new book,



## SPECIAL MUSICAL SERVICES IN NOVEMBER

Many churches, particularly in the rural sections of the country, it is custom annually to hold at this season of festivals in thanksgiving for a bountiful yield of crops. In the latter part of November the President of the United States proclaims the nation-wide Thanksgiving Day. On both of these holy days the choir renders, as part of the services, anthems of praise and thanksgiving, often appropriate solos are included occasionally, a choir, willing to do more pretentious work, present a cantata. The organist, too, will include and postludes suitable to the occasions.

At the World War a new service has been added to the church calendar, Armistice Day, a day when we particularly remember our ex-service men and women, the living and dear departed ones. The number of Armistice Day services dedicated to the cause of World

War who have in charge the selection of music for these special occasions may vary upon Presser Service to assist in this establishment are men and women holding responsible church positions, organists, choir directors and soloists, their knowledge and experience are of great service. Upon request they will select for you appropriate music for the occasion mentioned, or any other, church service, and single copies will be sent for free.

Some of the foremost modern composers have contributed music for these holidays; the late John's celebrated *Recessional* and the late The World's *Prayer* are obtainable in solo and anthem form. Space does not permit the printing of a complete list, but choirmasters, who are preparing for these special music services during the month of November are pleased to learn that THEODORE A. CO. has recently issued a brand-new edition of the "Choirmaster's Handbook" containing descriptive and classified lists of material for these as well as for other special occasions of the church. Send for your copy today. It will be sent gratis, upon request.



## PIANO PATHWAYS

Book Two

By

BLANCHE DINGLEY-MATTHEWS

As Piano Teaching has proved a veritable boon to the private teacher and in communities it has become firmly established in the curriculum of the public schools. The author, who has many successful piano educational works to her credit, recently published *Piano Pathways*, a book utilizing the "black key approach." This book was immediately given a cordial reception by experienced teachers who suggested the publishing of a book to follow the same lines and it is indeed with pleasure that we announce *Piano Pathways*, Book Two, now in the hands of our readers being prepared for publication. Readers may place orders for a single copy in advance of publication at the special introductory price, 30 cents, postpaid.

## ALBUM OF ORNAMENTS

FOR THE PIANO

Though the days of cheaper printing and production have largely eliminated the necessity for the ornaments, or embellishments, of music, nevertheless the signs and variations signifying the respective ornaments are still in use, and of course they are always to be found in editions of the classics. One may understand the importance much better if it is found in an old piece where the passage can be indicated accurately and written out in notation. Our new *Album of Ornaments* should prove one of the most useful series of albums of piano pieces devoted to special technical purposes. The special introductory price in advance of publication for a single copy is 30 cents, postpaid.

## THE LIGHT OF THE WORLD

A CHORAL CANTATA FOR CHRISTMAS

Text by HELEN J. THOMPSON

Music by MRS. R. R. FORMAN

Easy Christmas cantatas for choir use which are at the same time worthwhile musically and dignified in character are difficult to obtain. We have the pleasure of announcing a new cantata which to our thinking may be considered as a model in all respects. Mrs. Forman is well known through her many successful piano pieces, songs, anthems and part songs. Into this new Christmas cantata she has put some of her very best work and we can commend it in all respects. It is for the usual combination of voices and solo parts with an adequate organ accompaniment. This cantata is also well adapted for general use.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

## THE FESTIVAL OF THE NATIVITY

CHRISTMAS CANTATA FOR TWO-PART CHORUS

By WILLIAM BAINES

Choirmasters who are seeking a bright, new cantata for this year's Christmas services will be interested in learning that we will publish, in ample time for sufficient rehearsal, this easy-to-learn, but melodious, work by William Baines. This author has produced such successful cantatas as *The Awakening* (Christmas) and *The Dawn* (Easter), both in a similar two-part arrangement, and church workers who know these will anticipate with pleasure the publication of this latest *opus*. Throughout the cantata there are incidental solos and the organ is given a prominent part. Choirs where male voices are lacking, or unreliable, will welcome this cantata and we would also suggest that leaders who have a proficient junior choir under their baton investigate its possibilities while single copies are obtainable at the special introductory price, 30 cents, postpaid.

## SOUSA ALBUM

FOR PIANO—FOUR HANDS

When we recently took over the John Church Co. catalog and brought out a brand-new compilation of the "March King's" famous successes in an album for piano solo, the book met a hearty reception. We are now going to publish this same compilation arranged for piano—four hands. When Sousa wrote these famous marches he had in mind their performance by his world-celebrated band. Naturally, a four-hand arrangement can better produce the color, the full rich harmonies and the characteristic "Sousa embellishments" of these band numbers than can an arrangement brought within the physical limitations of one performer. Many of the arrangements were made especially for this album and we are sure that those who obtain a copy will be well pleased. Why not send for your copy while it is obtainable at the special advance of publication cash price, 50 cents, postpaid?

## ORGAN ACCOMPANIMENT AND REGISTRATION

By CHARLES N. BOYD

This is a book which may be used to advantage to follow any first organ instructor. It begins just at the point where the usual instruction book leaves off and takes up all such matters as come under the domain of practical organ playing. So many students are launched into church positions without sufficient preparation for various problems with which they will be confronted. This work will be in two volumes; volume one being devoted more particularly to organ accompaniment and volume two to the registration and interpretation of various pieces, both solos and accompaniments of more advanced character. (Both volumes are included in this Advance Offer.)

The special introductory price in advance of publication for a single copy is \$2.00, postpaid.



## CLASS VIOLIN INSTRUCTOR

BOOK TWO



By ANN HATHAWAY AND HERBERT BUTLER

The success of the *Class Violin Instructor*, by Ann Hathaway and Herbert Butler has been such as to bring forth the urgent demand for a second book. Teachers everywhere have enthused over the *Class Instructor* prepared by two of the outstanding violin teachers of the Middle West and the request for a second book is but natural. The class idea in music teaching is bringing a musical training to hundreds of children who otherwise could not afford the financial outlay necessary for private instruction, and in the case of violin pupils it is especially adaptable. With the increase in the number of school orchestras, it is most practical to give group instruction to the violin section and the book by Ann Hathaway and Herbert Butler is a most excellent book to use. The second book will follow the same practical lines as expounded in the first book, taking the pupil further along in various bowing exercises and finger training, all within the first position. Several attractive duets and a trio are included as added features of Book Two.

The publishing details of this work are being rushed and in the meantime the special introductory offer holds good—25 cents for a single copy of the violin part, postpaid.

## EASIEST ORCHESTRA COLLECTION

At last we have come to the realization that the best way to learn to play music is to begin by playing it; not by spending months and maybe years in preparation, the material of which may never prove of use to us. In the primary organization of school orchestras, the instruments begin to be combined just as soon as the first few tones can be produced intelligently and a beginning of the rudiments understood. Following this initial step and the completion of the first exercises, the members of a newly organized orchestra will naturally look for some sprightly and melodious material to play. This is the sort of material we have supplied in our new collection which is designed to follow any instruction book for the orchestral instruments.

The special introductory price in advance of publication for each part is 15 cents; for the piano accompaniment book 25 cents, postpaid.

## WINTER

A COLLECTION FOR PIANO SOLO

We will publish (one volume at a time) a series of four volumes of piano pieces, each volume adapted to one of the four seasons of the year. The word Winter calls up to mind a variety of pieces bearing on snow, sleigh bells, glowing hearths, holiday festivities and the like. This will prove to be a very interesting collection of third and fourth grade pieces.

The special introductory price in advance of publication for a single copy is 30 cents, postpaid.



## BLACK KEY DUETS

FOR THE PIANO

By MABEL MADISON WATSON

This little book by Mabel Madison Watson is devoted to what is known as the "black key approach." It is possible to use this with the very youngest students, as the book is a collection of original duets in which the pupil plays only upon the black keys, the pupil's part to be learned by rote. These little duets are surprisingly tuneful. There are not only interesting parts for the pupil; but the accompaniments played by the teacher are throughout very effective.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

## THE MAGIC BOWL

A CHILDREN'S OPERETTA IN THREE ACTS

Book and Lyrics by MONICA SAVORY

Music by BRUCESON TREHARNE

There will not be much time consumed in getting this fine children's operetta on the market since we want to make it available as early as possible to all interested in bringing children together for productions of this character. As might be expected from the composer, he has given music of a character that is attractive, singable and not difficult, yet which is most satisfying to the lively juveniles of today. We are looking forward to first productions of this clever operetta as we are certain that it will be the first choice of many when it appears from press.

Of course, to obtain the single copy at the special advance of publication cash price of 35 cents, postpaid, the order must be registered now with delivery to be made as soon as issued.

## THE STORY OF NANYNKA

FIRST PIANO LESSONS FOR CHILDREN, Opus 50

By JOHN MOKREJS

This is a very interesting book for extremely young students which may be used either for class or private instruction. There is a little story that runs all through the book and the various incidents are used to exemplify certain steps in rhythm, notation and performance. The name of the composer is sufficient to guarantee that it is musically good; but it is surprising how well he has adapted himself to the child's viewpoint. Nanynka, the heroine of the story, is a little Czecho-Slovakian peasant girl.

The special introductory price in advance of publication for a single copy is 40 cents, postpaid.



## GIRL'S OWN BOOK FOR THE PIANOFORTE

Little girls love dainty things, a pretty frock, a bright colored ribbon; and a piano piece that possesses graceful melody and rhythm, attracts their attention as quickly as does the heroic, martial type of composition fascinate their brothers. After the success of the *Boy's Own Book* and *Young American Album* we just had to compile a similar volume of second and third grade piano pieces for girls. The number of orders we are receiving at the special advance of publication, cash price, 35 cents, postpaid, shows that girls and their teachers will use this book and we are sure that when they play over the excellent numbers in this volume they will be more than satisfied. There is still time to place your order during this month.

## DEVOTIONAL SOLOS

FOR CHURCH, HOME AND STUDY USE

This forthcoming album supplying a sacred repertoire for the singer is very much "in the making." Scores of numbers still are being gone over in order to make just as good a selection as possible of around 16 numbers that will be quite satisfying to the average singer and which also will have such merits as to recommend them to even the accomplished church soloist. The numbers to be included in this collection will be chiefly those which hold within the medium range, making the volume available to as wide a circle of vocalists as possible.

The singer, choirmaster or voice teacher ordering now the single copy which may be obtained at the advance of publication price of 40 cents, postpaid, is certain to secure for his or her library a very acceptable and useful collection at a real bargain price.

## CANADIAN SUBSCRIPTIONS

All Canadian subscriptions at the present price of \$2.25 are accepted subject to final ruling of the Canadian Customs Authorities. Canadian friends will carefully note this paragraph.

(Continued on page 756)





## How to Play the Harp

By MELVILLE CLARK

Here is a work which we believe will fill a long felt want, in placing before the prospective young harpist a book that does not have the handicaps of some of the larger and more cumbersome foreign methods. There is no reason why the harp student should not have a method just as simple and free from confusing details as some of our easy piano or violin methods. There will be much about this book to recommend it very highly and teachers may feel sure that in placing an order for it, they are assured of receiving a very distinctive work.

The special price in advance of publication for a single copy is \$1.25, postpaid.

## UNISON SCHOOL SONGS

This is a new collection for school singing which does not require the voices to be divided into parts. In this case all sing the melody in unison. The one striking feature of the book lies in the piano accompaniment which has been constructed in the case of each song in the manner of "evangelistic hymn playing." These songs are gathered from all sources including many valuable copyright numbers.

The special introductory price in advance of publication for a single copy is 20 cents, postpaid.

## ADVANCE OF PUBLICATION OFFER WITHDRAWN

When the Editorial and mechanical work on our new book publications has been completed and copies are ready for delivery to subscribers and for display in the show windows and on the counters of music stores, the special advance of publication prices are withdrawn and the works are placed on sale at a fair market price. Copies are then obtainable for examination upon our usual liberal terms. This month we are pleased to announce a book for which many piano teachers and their young boy students have been waiting.

*First and Second Grade Pieces for Boys* is the title of this new piano album and it pretty well tells the story of its contents. Our *Boy's Own Book* and *Young American Album* are too well known to require comment and when we say that this book contains pieces of a similar character, but of a much easier grade, the new album has been fittingly described for the many teachers who have found the two previously published books of invaluable assistance in maintaining the boy pupil's interest in music study. Teacher's having young chaps studying with them whose interest is sometimes inclined to lag should try the stimulant of placing this album in their hands. Give a boy attractive material and he will frequently prove to be a most apt pupil. Price 75 cents.

## PUBLISHER'S PRINTING ORDER

Every time a number comes up for reprinting, it is virtually as though it were saying, "Hurry up and get more copies of me in stock because there are good things about me which are causing folk to buy and thousands more copies will be needed for coming orders."

Within our organization, we know we get a great pleasure in noting the things that are well liked, so each month we share this information through listing here the foremost items out of the past month's printing order, and the privilege of asking for a single copy of any of these for inspection with return for full credit being allowed is extended to those interested.

### SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24533	Birthday Party Waltz — Watson	1	\$0.30
24772	The Little Red Soldier — Preston	1	.25
24769	Garland Waltz — Hopkins	1	.25
24871	Marigold — Grey	1½	.25
25065	Totem Pole Dance — Rodgers	1½	.25
22780	Song of the Pines — Adair	1½	.25
5003	Jolly Darkies — Bechter	2	.35
25109	Jack and Jill — Ketterer	2	.30

### Publisher's Printing Order (Continued) SHEET MUSIC—PIANO SOLOS (Continued)

Cat. No.	Title and Composer	Grade	Price
Robinson	Cruise Suite, Op. 335 — Kern	2½	\$0.40
30375	Prelude	2½	.40
30376	Devotion	2½	.40
30377	The Breakers	2½	.40
30378	Ebb and Flow	2½	.40
30379	Sunset on the Ocean	2½	.40
30380	The Spring on the Mountain Top	2½	.40
30381	Dance of the Cannibals	2½	.40
30382	The Hunt	2½	.40
30383	Sailing on the Lagoon	2½	.40
30384	Cornals and Pearls	2½	.40
30385	Ship Ahoy!	2½	.40
30386	Homeward Bound	2½	.40
13244	Etudes Melodiques—Spaulding (Music Mastery Series)	2-3	.80
18872	Etudes Miniatures—Terry (Music Mastery Series)	2-3	1.10
11636	Sweetheart Waltz—Kern	2½	.35
23361	Fields in May (Waltz)—Preston	3	.50
30153	Tumble-weed — Bliss	3	.50
30077	Blossom Waltz—Manazucca	3	.50
30363	Jack and Jill, and Little Bo Peep—Bervald	1	.25
30364	Little Tommy Tucker, and Jack Sprats—Bervald	1	.25
30365	Peter, Pumpkin Eater—Bervald	1	.25
30366	Bobby Shaftoe, and Diddle-Diddle-Do—Bervald	1	.25
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Copies suitable for framing may be obtained from their American representatives DAVID ASHLEY, Inc., 1225 Broadway, New York City, or your local art dealer for \$4.00

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## Royal Musicians

(Continued from page 752)

played, rendered most valuable to the cause of music in Great Britain. Duke's cousin, the ex-Kaiser, as is known, essayed musical compositions of his own efforts; but, what is not known, is the fact that the late Emperor of Russia wrote a number of musical compositions, among them *A Song of the Sea* which were performed at various times at the Winter Palace in Saint Petersburg. We must not overlook another member of the family—a cultivated charming woman, a lover of music and composer as well as a pianist. She composed the national air of the Hawaiian Islands which with its wistful plaintiveness is so popular in this country, *Aloha (Farewell)*. It is in the fact that *Uneasy lies the*

head that wears a crown lies the reason why so many rulers have sought solace, distraction and pleasure in the divine art of music which alone can give surcease from care.

### SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. What was Nero's attitude toward his own musicianly abilities?
2. What was Queen Mary's instrument? Queen Elizabeth's? Frederick the Great's?
3. To what royal personages did Gluck and Wagner owe much of their success?
4. What factor was probably influential in giving Frederick the Great his intense love for music?
5. What song popular in America was composed by a Queen?

## Philharmonic Symphony Society

(Continued from page 750)

members of the orchestra heard in their works. The novelties of the season were, of course, all under Toscanini's regime: "Choral-Preludes" of Bach arranged by Respighi, November 13; "Dances of Rossini," Kodály, December 11; "Symphony No. 1" of the "Agamemnon" of Strauss, for orchestra and chorus, Pizetti, April 16; and "Parade," Chasins, May 3. There were four "first performances" in the United States, all under the baton: Overture "Neues vom Hindemith, October 16; three operas from "Wozzeck," Berg, October 16; "Concerto Grosso a Quattro Chori," Krenek, November 6. Under the baton of the "Rossiniana Suite" of Res-

pighi had its first performance in New York on January 22.

### Future Assured

THE FUTURE of the organization and the preservation of its long established traditions and standards are assured by the Board, through its Chairman, Mr. Mackay, who has said: "We will allow nothing to divert us from the ideals we have set for this time-honored organization which has been built on such honorable traditions."

Mr. Villard, in speaking of the reasons of the success of the Society, has said: "Our appeal is to the best, and never to the worst. What more patriotic service can there be than this, to cling to the ideal, come what may, to stem the tide that floats men down the stream, to steer them against it, up and up and up, to the fairest deeps, the noblest reaches, the purest springs?"

## LETTERS FROM ETUDE FRIENDS

### The Gargoyle Grimaces

ETUDE: I have just perused and digested your splendid editorial "Musik Der Zeit," (in THE ETUDE MAGAZINE for February), and it has done for me some thoughts that I never attempted to articulate. I want to thank you for the brave joust—for so boldly running your gallant lance through the scaly armor of this ridiculously hideous garment of near-music. I am for sane music, very simple or very complex, for sweet, for music of human uplift. I do insist on the leavening of that undying type of composition which stimulates one's wholesome ambitions, and I do sincerely hope and believe that I shall never fully outgrow that even though highbrows half convince me it is a weakness. I enjoy the classical and am enraptured by the celestial of genius; but I do abhor grimacing, distic gargoyle contortions. On the other hand, I appreciate a really nice melody now and then, a catchy dance in a garden of triplets, a Chopin or a Poldini doll dance. Frankly, I find it hard to understand how any lover of music can live with his head above the clouds all the time, and, again frankly (perhaps too frankly), I fear I detect a suspicion of pose here and there, though quite so unforfeitable as the insinuation of the ladies of the diamond horseshoe who have refreshingly referred to music, as in other things, there is such a false dignity and foolish intolerance. "Live and let live" is a good motto. For instance, if I were one of those celebrated ones with only twenty-four hours of life remaining, I might elect to pass the time in the superlatively joyous strains of the "Hill Country Gardens, or (after

an exhilarating hypodermic) to the devil-may-care abandon of *There'll be a Hot Time in the Old Town Tonight*. And, by the way, I was bitterly disappointed when our good, gallant and highly respected friend, "Al" Smith, failed to choose *The Sidewalks of New York*.—FREDERICK KEATS.

### To Cure Musical Ills

#### TO THE ETUDE:

In my examinations and readings of THE ETUDE's Teachers' Round Table I find many questions asked concerning various faults in connection with every-day teaching of the piano. It has often come to my mind that the writers of these articles are what I call uncertain teachers, unobservant of their own thoughts and of the tendencies in their pupils' work. In other words, the reasoning power lies dormant in the teachers' brains.

A question something like this appeared in one issue, "Aside from using the graded series, like 'Mathews' Standard Graded Course,' what would you give a student of ordinary and average capabilities?" Now this question proves to the musician well versed in teaching that the average teachers of the day are not well equipped with the knowledge of the splendid music material which is to be had and which, when used properly, is written for every kind of student.

All good teachers will know that one cannot and must not treat all pupils alike. The teacher is the physician in all cases and is supposed to correct musical ills. No two pupils can safely be taken along exactly the same road to musical instruction. Each one has a peculiar deficiency which must and should be corrected by the physician teacher. I mean by this that a good music teacher should be able to prescribe for the ills of his student as ably as a physician for those of a patient. Until so equipped he should not venture to prescribe.

—ADELINA MAYONA ALLEN.

## WORLD OF MUSIC

(Continued from page 685)

BRUNO WALTER appeared, late in May, as soloist-conductor of a Paris concert of the Gewandhaus Orchestra of Leipzig. As the regular conductor of the organization, he led the entire program. In one of the Mozart concertos he played the piano part, at the same time directing the orchestra by motions of his head and of whichever hand or hands happened to be at the time unemployed.

THE GRAND PRIX DE ROME of the Academy of Fine Arts of Paris has been this year awarded to Jacques Dupont. Born in 1906, he finished his studies of composition under Vidal and won the mentioned honor with his setting as a cantata, of "The Witch," a dramatic poem by Paul Arosa.

"WOODLAND OPERA" was enjoyed from an open air stage at Zoppot, Germany, from July 28th to August 6th, when the performances were confined to Wagner's "Die Walküre," "Siegfried" and "Götterdämmerung," with Max von Schillings as chief conductor and Hans Pfitzner assisting.

THE WELLINGTON SYMPHONY ORCHESTRA (New Zealand) is a thriving organization with seventy-two musicians under the baton of Leon de Mauny. At its first concert of the season, on May 2nd (remember that the activities of the southern hemisphere are now in mid-winter), the "Symphony in F, No. 3" of Brahms was the leading item.

M. HENRI BUSSET, director of the orchestra of the Opéra de Paris, lately celebrated his twenty-fifth anniversary in that post. In honor of the event the musicians of the orchestra presented him a gold medal.

AT LA SCALA of Milan, in the last season from December 7th to May 7th, there were one hundred and seventeen performances of twenty-nine works. Of these, two operas, "La Notte di Zoraima" and "Rondo Veneziano," and two ballets, "Mille e una Notte" and "Bacco in Toscana," had world premières. "Aida" took the lead, with nine performances; while "Manon" and "Cavalleria Rusticana" were close seconds with eight each.

"SAHDJI," A CHORAL BALLET, with its musical score by the Negro composer, William Grant Still, was heard for the first time publicly when presented at the Eastman Theater of Rochester, New York, at a festival of American music in commemoration of the tenth anniversary of the founding of the Eastman School of Music. The ballet, in two scenes, is developed from a native African legend of the jungle.

THE ROYAL SOCIETY OF MUSICIANS of England recently received a bequest of half a million dollars by the will of a railway magnate, the revenues to be used for the relief of needy members of the profession.

JOSEPH HAYDN'S birth in 1732 will have reached its two hundredth anniversary next year; so it is time that thought were being given to proper celebration of the event, which has been already started in Europe. By coincidence of chronology we shall be at the same time celebrating the same anniversary of our immortal Washington.

HUGO ANSCHUETZ, eminent choral leader of St. Louis, passed away in that city on April 29th. Born in Gotha, fifty-one years ago, he came to St. Louis in 1903 and soon became leader of the Bundeschor and the Apolloverein. He attracted national attention after the World War by his relief concerts by the St. Louis Mannerchor and especially by his leading of the three thousand male voices in the chorus of the North American Sängerbund Festival in Cleveland in 1927 and in Detroit in 1930.

LEIPZIG VISITORS can hear on any Sunday one of the cantatas of Johann Sebastian Bach sung in the old St. Thomas Church, where the master was Cantor from 1723 to 1750. Nearly all his sacred compositions were first performed in this place of worship which he made historic.

ISAAC ALBENIZ is to be honored by a monument in one of the principal squares of Barcelona, Spain. A committee has been organized to consummate the project.

JEROME H. REMICK, for many years the head of the J. H. Remick & Co., music publishing house of Detroit, Michigan, passed on from that city on July 15th, as the result of a prolonged illness. A native of Detroit, and of old American stock, Mr. Remick began as a bank messenger and rose to be a leader in the social and artistic life of his city as well as one of its most liberal music patrons.

A ROSSINI RENAISSANCE is treading on the heels of the recent one of Verdi in Germany. His long-forgotten "Angelina" has had a revival at the Munich State Opera, under Hugo Röhr's baton. Following this success Herr Direktor Röhr made a special modern adaptation of Rossini's early opera of 1813, "L'Italiana in Algeri," which turned out to be a neglected masterpiece of opera buffa and had an enthusiastic reception.

ERNESTO CONSOLO, eminent pianist and teacher of Florence, Italy, has passed away. Born at London, of Italian parents, in 1864, his musical education was finished under Sgambati in Rome and Reinecke at Leipzig. Friends and admirers are raising a fund to establish an Ernesto Consolo Prize at the Royal Conservatory Luigi Cherubini of that city.

A SACRED MUSIC FESTIVAL AND CONTEST was held at Massanetta Springs, Virginia, on August 6th and 7th, by choirs from Virginia, West Virginia and Maryland. The event was sponsored by the Virginia Federation of Music Clubs and the Virginia Music Teachers' Association; and John Finlay Williamson officiated as director. It closed with a grand concert by a chorus of one thousand voices.

### COMPETITIONS

A RURAL SONG PRIZE of one hundred and fifty dollars is offered for a composition which the Future Farmers of America shall adopt as their official song. Full particulars may be had from W. A. Ross, Federal Board of Vocational Training, Washington, D. C.

TWENTY-FIVE THOUSAND DOLLARS in cash prizes and ten scholarships are offered to young singers of either sex, between the ages of eighteen and twenty-five, in the Fifth National Radio Audition of The Atwater Kent Foundation. Particulars of the 1931 audition may be had from The Atwater Kent Foundation, Albee Building, Washington, D. C.

FELLOWSHIPS for musical study, research and creative work abroad, to a limited number, are offered to both men and women irrespective of color, race or creed. Full information may be had from the John Simon Guggenheim Foundation, 551 Fifth Avenue, New York City.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars is offered to composers of all nationalities, for a chamber music composition for six string instruments (without piano). The competition closes September 30, 1932. Full information may be had from the Music Division, Library of Congress, Washington, D. C.

A PRIZE OF FIVE HUNDRED DOLLARS is offered for compositions suitable for school and amateur performance, in any of the following forms: String Orchestra; Choral Work with String Accompaniment; A Chamber Music Work for Strings, or for Strings and Piano; a Singpiel, limited to fifty minutes in performance; a Concerto for Two Pianos and Strings. The contest closes on December 1, 1931. Full particulars from Marion Rous, Chairman of Prize Competition Committee, New York Association of Music School Settlements, Room 328, Barbizon-Plaza Hotel, New York City.





# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## Musicland School

By EDNA M. SCHROEER

### ??? Ask ANOTHER ???

1. Is the trombone a wood wind or a brass instrument?
2. What was Handel's full name?
3. What is the name of Verdi's best-known opera?
4. How many measures are there in the *Star-Spangled Banner*?
5. From what country does the *London-derry Air* come?
6. Give the Italian term for *without getting slower*.
7. What does *moderato* mean?
8. If a major scale has five flats, its third tone is the seventh tone of what scale?
9. What composer is this?



10. What is the subdominant triad in the scale whose signature has seven sharps?

Answers on page 759

### Team Work

By ELIZABETH BLACKBURN MARTIN

I have a little practice scheme  
Which I use every day.  
Each hand provides a working team  
To help me learn to play.

There's friendly rivalry between  
The right hand and the left,  
With the result my fingers ten  
Are growing fleet and deft.

So Captain Thumb of Right Hand Team  
Drills with them well and long,  
As slowly up and down they move  
Upon the key-board strong.

The Left Hand Captain meets his squad,  
Gives out his orders, too,  
That everything the Right Hand does  
His men will have to do.

Each Captain has an honor roll  
With standard very high,  
And all the workmen persevere  
Until they qualify.

So exercises, scales and chords  
Form part of daily drills,  
Staccato thirds and sixths for wrists,  
Arpeggios and trills.

For shading, phrasing, rhythm, tone,  
Each with the other vies;  
And when the hands together play  
There comes a nice surprise.

The practice hour goes by so fast  
It seems I've just begun,  
My playing has improved so much!  
Just try my plan, for fun.

MARY was busy practicing her music lesson before she started for school. "1, 2, 3, 4," she counted, "1, 2, 3."

"Oh dear," complained a little voice, "you have held me too long and now I'll be late for school."

"I'm B Natural," answered the voice, which happened to belong to a music-fairy. "Yes, you held me too long. I do wish boys and girls would pay more attention to counting. You know in school you must be careful in adding and dividing in arithmetic, and I don't see why you cannot be more careful in music."

"I'll try to do better," promised Mary, "because I really do like arithmetic."

The music-fairy had been running along to school and Mary was following without knowing where she was going. So now she was right in front of the schoolhouse in Musicland. It was a little square affair made of straight lines. Mary wanted to stay a little while and look around before she went back, so, when the music-fairy went into class, she opened the first door she came to. First she saw seven fairies learning their musical A, B, Cs.

Then she went into the next room. The fairies were holding large books and doing sight-reading. Mary listened while they did the first page slowly and distinctly. "My sight-reading is not as good as that," she said to herself as she went on.

In the next room there was a spelling lesson with music note-spelling books. No one made a mistake and Mary wished she could spell as well. She decided to get out her note-speller when she went home.

In the next class the fairies were doing arithmetic. Their books were called, "Lessons in Rhythm," and they were learn-

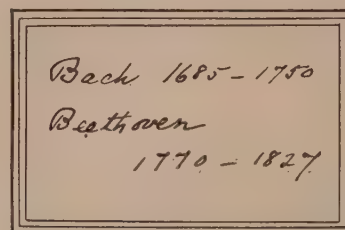
ing a table of note-values. Some were writing fractions on the black-board.

In the next room the teacher was copying musical themes from the great master-works for the music language lesson. Mary recognized some of her favorite themes from Mozart, Schumann and Beethoven. The fairies were going to learn them by heart before they went into the next grade.

In the next room was the musical geography class, where the pupils were learn-



ing tunes from many lands, folk-tunes and dances, and looking at pictures of peasant costumes. Mary wanted to stay longer here, but she had more to see; so she crossed the hall and opened the door of



the music history class. The teacher was telling the story of music, and large books of history and biography were on each desk. Mary made up her mind to go to the library and get a book of history, or biography, or maybe both.

Just then she heard some one call her, and she woke up with a start and hurried off to her own school. But she really did get the music history book and found it very interesting and helpful.

### Finger Drills

By ERROLL HAY COLCOCK

Attention, march, upon the keys,  
Each finger is a soldier, please!

So firm and upright they must stand,  
When drilling on thorough Practice-Land.

Ah, there is one who is not strong—  
He must brace up to march along!

Each soldier should be full of "pep,"  
And every one must keep good step.

Attention, please! One, two, three, four,  
With wrists relaxed a little more.

Let ev'ry soldier march ahead  
In perfect time, with measured tread.

Then by these daily practice drills,  
Each one will overcome his ills.

And oh, how well and strong they'll be  
And help me play musicianly!

### A Happy Accident

By CHARLES KNETZGER

Jack was playing *Old Black Joe*;  
'Twas in the key of E.  
Four sharps made up the signature  
As plain as plain could be.

But Jackie was a thoughtless lad—  
Had eyes but didn't see.  
He played the song as if it were  
In E flat, not in E.

His teacher marvelled at the feat,  
Then spoke as one who knows:  
"Why, Jack, my boy, you're off the key!  
How came you to transpose?"

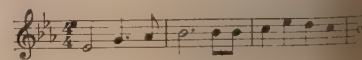
"What do you mean?" said eager Jack,  
"That word is strange to me."  
The teacher smiled, and then began  
To solve the mystery:

"A song that's in the key of E,  
With sharps F, C, G, D,  
Can easily be played with flats,  
B, E and A, you see.



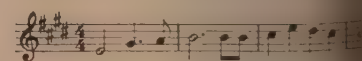
"But accidentals you must mark:  
Now please remember that,  
And change your sharps to naturals,  
And flats to double flat.

"Each note is lowered one half tone  
To the next key, black or white;  
Bear that in mind and you will play  
The piece exactly right.



"But if your song is in E flat  
And you would change to E,  
Just raise each tone a half-step higher  
You'll have the proper key.

"Your sharps will then be double sharps  
Your flats all natural.  
Now Jack, my boy, remember this;  
I'm sure 'twill serve you well."



And Jackie smiled a knowing smile,  
And clapped his hands with glee;  
"Now watch me transpose every song  
In A, B, C or D."

"Some day I'll play for singers great  
And when they're not in trim,  
I'll transpose all their songs just so  
To suit their every whim."



# JUNIOR ETUDE—(Continued)



## Famous Operas

### Carmen

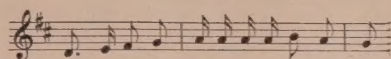
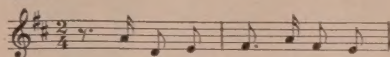
"Carmen" is a very popular opera with its melody—at least the parts of it that are most frequently heard—are popular. It was written on a Spanish story, and the scene is laid in Seville in the year 1830, but it was written by a Frenchman, Georges Bizet (pronounced *bee-zay*).

It was mentioned in the Little Biographical Series in August, 1929 (probably a year or so after you did not read THE ETUDE magazine.) He was a native of Paris, and died three months after this opera was produced, in 1875.

Stories of some operas are laid in the past, but the scene of this opera is laid in different circumstances, as *Carmen* is a girl who works in a cigarette factory, and *Escamillo*, the Toreador, or bull-fighter.

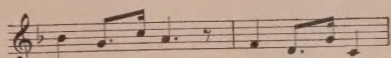
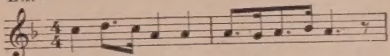
in fact, is an old Spanish tune, which Bizet borrowed for this opera:

Ex. 1



Another popular melody is called the *Toreador Song*:

Ex. 2

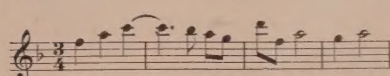


### CAVALLERIA RUSTICANA

"Cavalleria Rusticana" means "Rustic Chivalry" and is a short opera in one act, written on an Italian story by an Italian composer, Pietro Mascagni (pronounced *mas-can-yee*). The scene is laid in the island of Sicily in modern times.

This opera was entered in a contest and won the prize for Mascagni. The characters in the opera are peasants, and the plot is somewhat complicated and ends in a duel.

The *Intermezzo*:



which is played quietly by the orchestra, between the two halves of the opera, is popular.



MISHKIN AMATO  
As the Toreador

One of the famous melodies in this opera is the *Habanera*. *Habanera* is a Cuban dance, full of energy. This tune,

## Keyboard Kitties

By C. LOUISE LOVETT

and Tatkit, Tweezer and Tibs. They were called from the table, took off their hats.

For our practice, we must not fail. Tony dear, a crumb's on your tail."

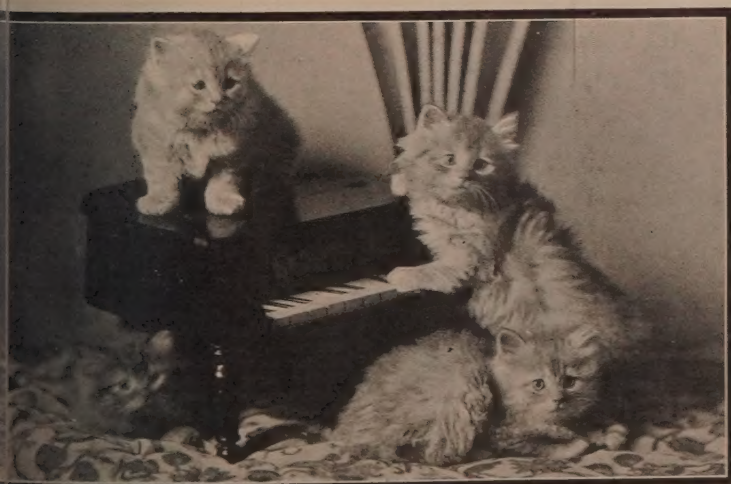
"Don't you think us a fine lot?" said they. "We're a month old and practice each day."

"I can play first. Just listen to me. I'll play the scales by starting on C."

Tony and Tweezer, Tibsey and Tat Took turns-about with scales sharp and flat.

"Don't you think us a fine lot?" said they. "We're a month old and practice each day."

"We're a month old and practice each day."



## The Song of the Raindrops

By MARION J. CHURCH

"OH DEAR ME!" sighed Sister Sue as she sat on the window-seat, with her elbows on the window-sill and her chin tucked in between two dimpled hands. "Such a mean old rain! I shall have to stay inside all day long. I do wish it would stop!"

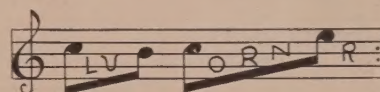
"Why not do a little practicing, Sister Sue?" asked Mother cheerfully. "I think I heard Miss Davis say that your new piece, *The Song of the Raindrops*, might be much better, especially the staccato touch. This would be a fine day for you to practice it, with the raindrops to help."

As she sat there looking out of the window, dozens of little raindrops hopped upon the window-sill and began dancing up and down. They seemed scarcely to touch the sill until they were up again. Some of them seemed to say softly, "Pit, pit, pit," while others said, "Pat, pat, pat." Now and then, four or five great, big raindrops came down hard against the window-pane near Sister Sue's little nose, and they said, "Plop, plop."

Now Sister Sue became so interested that she found herself humming with the raindrops, "Pit, pit, pat, pat, pitter, patter, pit, pat," while her fingers were softly keeping time with the raindrops on the window-sill.

When she noticed what she was doing she called, "Oh, Mother, come quickly! Look, look! Now I know what Miss Davis meant. See, I am doing it just like the raindrops. Come to the piano and listen while I play *The Song of the Raindrops*. Mother smiled to herself as Sister Sue sat eagerly down to the piano and played her new piece with a lively, staccato touch and with true feeling. "Pit, pit, pat, pat, pitter, patter, pit, pat," sang her little fingers on the keys.

"See what the raindrops have taught me, Mother? And it is such fun," said Sister Sue as she hopped up from the piano. "I shall always think of them as I practice that piece. I am going back to the window-seat to see what more they have to tell me. Do you think it will rain until tea time, Mother? I hope so."



DEAR JUNIOR ETUDE:

The Allegro Music Club is the name of the club recently organized by our teacher, in order that we might learn more about music and to study the lives of the great composers. We meet at the homes of the members every other Saturday. Our aim is "Think more of your progress than of the opinion of others" and our motto is "Music is the essence of order and leads to all that is good, just and beautiful." In answer to roll call we give a composer's name and nationality, or something relative to music. During the social hour which follows the program we play musical games.

From your friend,

VESTA WALLACE, SECRETARY,  
Georgia.

DEAR JUNIOR ETUDE:

We have a Junior Pianists' Club in our town. After having Current Events and business we have a short program. Our club has often broadcast over the radio from station KCRC. I have broadcast solos several times. I have won two medals in our county for piano playing.

From your friend,

BERNICE SCHWARZ (Age 11),  
Oklahoma.

DEAR JUNIOR ETUDE:

I wish some of the Juniors would write and tell me about organizing their clubs so that we can start one, too.

From your friend,

CAROL BETTS (Age 11),  
North Carolina.

N. B. Perhaps some Juniors who were "among those present" when their clubs were organized will write to the Club Corner and tell how their own clubs went about the business of organizing.

### LETTER BOX LIST

Letters have also been received from, Ida V. Kominsky, Anna Catherine Owen, Herbert Ritzmann, Carolyn Moseley, Christine Meadows, Marina Pozo, Ruth Lutz, Alixa Marshall, Jane Fortner, Marianna Ogelsby, Olivia Tallis, Doris Alexander, Julia Stillman.

## Two Squares Puzzle

By E. MENDES

Beginning with the upper left star in each square, the four letters across and the four letters down give in each case the names of musical instruments. Answers must give all words in squares.

.....  
.....  
.....  
.....

## Answers to Ask Another

1. The trombone is a brass instrument.
2. Handel's full name was George Frederick Handel.
3. Verdi's best-known opera is "Aida."
4. There are twenty-four measures in the *Star-Spangled Banner*.
5. The *Londonderry Air* is one of the best known folk-songs of Ireland.
6. *Senza ritardando*.
7. *Moderato* means in moderate speed, neither fast nor slow.
8. G-flat.
9. Mozart.
10. F-sharp, A-sharp, C-sharp.

A musical instrument.  
One of the United States.  
Mellow, mature.  
Part of the face.

.....  
.....  
.....  
.....

A musical instrument.  
A clever trick.  
Unightly.  
Part of a ship.



## JUNIOR ETUDE—(Continued)

## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Sight Reading." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Famous Songs  
(PRIZE WINNER)

It seems that people and music have been related since the time of the cave man. Great composers have written songs about birds, flowers, trees, animals, brooks and so forth, but they have also written songs about people, and some of their songs are famous the world over. Some such songs are *My Old Kentucky Home*, *Come Back to Erin*, *Rock of Ages*, *Dixie Land*, and *Ben Bolt*. There are many different varieties of famous songs, such as folk songs of the different nations, classical songs, patriotic songs, and songs from the great operas. These songs are written about everything. Literature, history, art and even geography have been enriched by association with great songs.

MARCEL MARIE GOULET (Age 11)  
Panama.

Famous Songs  
(PRIZE WINNER)

Famous songs, if heard when sung well, tend to inspire many people to take up singing as a life profession. Though there are many famous song writers who have given us many famous songs, I like Schubert's *Erl King* the best of all. This has inspired many people to study music and I know that it was one of the leading factors responsible for my own study of music.

This famous song was written in 1815 and published in 1821. The discords which are heard when the child, held in the arms of his father, "rides through night and wind," expresses the child's fear of the *Erl King*, the forest-haunting goblin. Inevitable, indeed, these dashing dissonances seem in their place, but they were new in the time of Schubert, and it took his genius to discover their inevitableness.

EUGENE LOOPESKO (Age 12),  
California.

HONORABLE MENTION FOR MAY  
ESSAYS "FAMOUS SONGS"

Olive Burbidge, Virginia Robinson, Ellen Hancock, Lois B. Zion, Betty Couch, Anna Catherine Owen, Christine Meadows, Helen Korzeriowski, Jane Day Parker, Elizabeth Smith, Margaret E. Newhard, Ida Vera Kaminsky, Wilma E. Tull, Edwin B. Briggs, Jr., Nina Mansfield, Delia L. Punis, Marigold Martin, Ellen Bristow, Roberta Whitney, Marian Dorton, Eunice May Schropt, Mary Ellen Marsden, Hilda M. Haworthy, Helen Hays, Celia Amgard.

The stars are shining  
Overhead,  
Singing songs we cannot hear.  
I wonder how  
The star songs sound.  
I wish that we were near!

Famous Songs  
(PRIZE WINNER)

Nearly every nation has its own famous songs—songs of Japan, France, Italy, Germany, America, and so forth. Though we would probably think the songs from Japan were peculiar; they are to the Japanese as famous and beautiful as some of our operatic songs are to us. Some nations sing of warriors and some of mountains and rivers. All nations have their own ideas about famous songs. Some songs, however, are for all the world. Songs inspire people to do their best. Some songs make us feel happy and others sad, but, regardless of how they make us feel, we all love beautiful songs.

FRANCES COOK (Age 12),  
Arizona.

Answers to Composers  
Initials Puzzle in May

1. Antony Arensky
2. Maurice Ravel
3. Claude Debussy
4. Modeste Moussorgsky or Moritz Moszkowski
5. Cyril Scott or Camille Saint-Saëns or Christian Sinding
6. César Cui
7. Alexander Scriabin or Arnold Schönberg
8. Sergei Rachmaninoff
9. Alexander Glazounov
10. Richard Strauss

## PRIZE WINNERS FOR MAY PUZZLE:

Evelyn Hast (Age 14), Iowa.  
Patricia Avery (Age 10), New York.  
Anna Belle Peterson (Age 10), Nebraska.

HONORABLE MENTION FOR MAY  
PUZZLE—COMPOSERS' INITIALS

Ruth Martin, Eleanor Powell, Julia McKisack, Marian Andrews, Gloria Goldman, Helen Hays, Juniata Blanderson, Hope Saunders, Wilbur Sanderson, Agnes Elliot, Avery Thomas, Gertrude deHaven, Lillian Roth, Edith Gray, Ellen Whiting, Marianna Gorman, Gustave Johnston, Eunice May Schropt and Patricia Masters.

## Letter Box List

DEAR JUNIOR ETUDE:

On my eighth birthday the members of our Rhythm Club surprised me with a program of music. I am enclosing a copy of the program.

From your friend,  
HOMER HAAS (Age 8),  
California.

N. B. THE JUNIOR ETUDE regrets that the program which Homer sent can not be printed, as it was so attractively gotten up with sketches in color.

EDUCATIONAL STUDY NOTES ON MUSIC  
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

## A Ghost Came Creeping, by Ella Ketterer

"Gooseflesh guaranteed" might well be the claim of this very original and ghostly tone-picture from Miss Ketterer's pen. Commencing softly in the lower reaches of the keyboard, there is presently an increase in volume as the melody arrives at about the center of the keyboard. Notice the marked *crescendo* and *diminuendo* in measures twenty-five to thirty-two. Beginning *pianissimo* (as softly as possible), the volume quickly becomes *fortissimo* (as loud as possible) and then as quickly returns to *pianissimo*. Let us say that the very loud effect represents the sudden swooping down of the ghost. The fact that the object is off again in an instant is shown by the swift decrease in tone. In several places the chromatic scale—which proceeds solely by half-steps—is introduced. See if you can point out these measures.



triplets, or else following a different type of cut-off from the right. An example of the performance can be found in this march. left hand part is mainly legato, and this manner of playing must be maintained when the right hand, as often happens, is in choppy fashion.

The trill is "written out" for your thoughtful editor.

## Leaf Burning, by Mathilde Bilbro

Here we have one more number from the very pretty set, "A Visit to Grandpa's Farm." In all of Miss Bilbro's pieces the notes are rather easy, but the phrasing—which is carefully shown by the use of the customary curved lines, dots and so forth—requires much thought. Do you see all the eighth rests? At each one, your hand must be lifted for a fleeting second from the keyboard.

The very last measure should be played. All of you who have built bonfires in autumn and have sniffed their fragrant aroma, will find the little poem which is placed at the head of the composition.



## The Guitar Serenade, by Jessie L. Gaynor

Notice what good practice this piece affords the left hand, that unruly member of the average pianist's equipment. The sixteenth note runs must be very even in time and played with great smoothness.

Did you ever play in 4/8 time before? It is not a bit hard. Each eighth note has one count, and therefore two sixteenths are entitled to a count. Mrs. Gaynor was born in St. Louis and died in that city.



## The Joyous Peasant, by Robert Schumann

You will all enjoy this fine arrangement for rhythmic orchestra of one of the best classics for children. Put real rustic zest and good humor into your performance of this hearty piece. The rhythm is not hard to understand.

A fine, short biography of Schumann is obtainable in the Etude Booklet Series. You should know something, at least, about all of the famous composers whose works you study.

## Marché, by J. S. Bach

In a good many of the pieces you study you will find that the right hand has much more to do than the left. But Bach's music is not built that way. It is very contrapuntal, which means that it consists of many melody lines operating at the same time, so that Mr. Left Hand almost never has an idle moment. He must forever be playing runs or turns or



## Rag Doll's Lullaby, by Hans Schick

Maintain a steady tempo in playing this lullaby. The dolly be dislodged from her slumbers, jumpy rhythm.

Measures thirty-three to thirty-six do not seem long to the middle of the piece, nor are part of the repetition first section. They are called an interlude, inserted between two divisions. In this interlude a modulation to G major is effected by the cancellation of sharp, which was a characteristic note of the previous key.

Play as legato as you possibly can.

## Queen of the May, by Walter Rolfe

Perhaps you will recall the pretty stanza from the great poet, Lord Tennyson. You must wake and call me early.

Call me early, mother dear,  
Tomorrow'll be the happiest time  
Of all the glad new year;  
Of all the glad new year,  
Mother,  
The maddest, merriest day—  
For I'm to be Queen of the May, mother,  
I'm to be Queen of the May.

Mr. Rolfe's dainty waltz in C major is the delight of the occasion, and its easy and left hand melodies will sing their promptness into your hearts.

The use of the treble clef for both hands everything extremely "plain sailing."



"After all, the greatest thing one can get out of music study is the ability to understand and enjoy music."—PACIFIC COAST MUSICIAN.

EDUCATIONAL STUDY NOTES  
(Continued from page 735)

an easy, but effective, presentation of the scene. The first theme is played by the right hand. It represents the song of the wheel; the staccato accompaniment is the sound of the treadle by which the wheel is operated.

Then, after the left hand has played its jumpy notes for a whole section, it is rewarded by being allowed to "sing" the second theme.

Play with bright tone, fairly rapidly.

## Puff Balls, by Frederick Keats

As far as we can see, this is a sort of musical whipped cream—attractive, light and airy, easily digested. Mr. Keats always thinks up infectious tunes and there are several in this new piece. None is better, however, than the first, which rollicks about in F major in a most gladsome, inconsequential way.

*Commodo* means at a convenient speed, easily. Thus *allegro commodo*, a phrase placed at the beginning of the piece, would signify as rapidly as is entirely convenient to the individual performer.

Note the number of sections in this composition and also how distinct in character each is from the others and how plain are the lines of demarcation between them. You will never in the world be able to play this piece smoothly unless you curve your fingers and keep them curved. The pedalling has been carefully indicated.

Scherzo, from Sonata in F Minor  
Johannes Brahms

This is the third movement from Brahms' most popular piano sonata. Its themes and motifs are typical of the great German pianist. Notice how very skillfully the motive is related. In measures seventeen to twenty pears in inverted form, "upside down."

Undoubtedly the most difficult part of the scherzo will be found in the section in which right hand must continually play down bound arpeggios against octaves in the left. Devote most of your time to this section, tiding with separate hands at first.

The trio is Brahms at his best—which music at its best. It breathes the spirit of life. Gradually there is an increase of emotional intensity and with a tremendous resurgence emotional elements the first theme of the scherzo reappears.

Play throughout with very strong accents. For some years Brahms' music met great opposition, and as distinguished as many as the Frenchman, Vincent d'Indy, has regarded somewhat slightly to Brahms' "heavy bag." The lofty message and superb workmanship of the German composer are, however, today realized.



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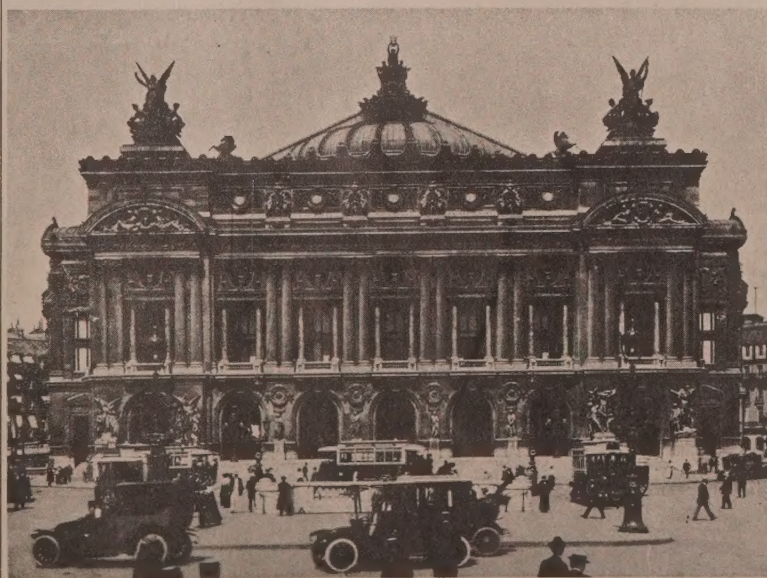
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This page continues a service which is offered monthly by THE ETUDE for the purpose of supplying Etude readers with lists of leading teachers in the larger cities, and as an aid to the teacher.

Mary Rogers had been fortunate in making her entry into Chicago. She had come down by motor from far up in North Dakota, and passed through the interminable and beautiful suburbs culminating in Evanston, and now she was in a great hotel on Michigan Avenue, that amazing rampart of modern business facing Lake Michigan. Many people at home had questioned the wisdom of going to the great city—didn't she play well enough as it was? Her new teacher in Chicago, one of the famous pianists of the world, had praised her work enthusiastically and had said, "What an astonishing thing to think that such a high standard could prevail in such a very small town as yours.—why did you come to Chicago?"

She replied reflectively, "I was thoroughly satisfied with everything I had at home. My teacher was trained in the best European and American schools. He said that he thought that experience in a metropolis at my stage would be invaluable. I wanted to go to Berlin, Paris, or London, but his advice was to stay at home, in New York, Boston, Philadelphia, Cincinnati, St. Louis, Chicago, or any other large American City. One day in Chicago with its thrilling activity assures me that his advice was sound."



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